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SHRI SHARADA MAHATMYAM

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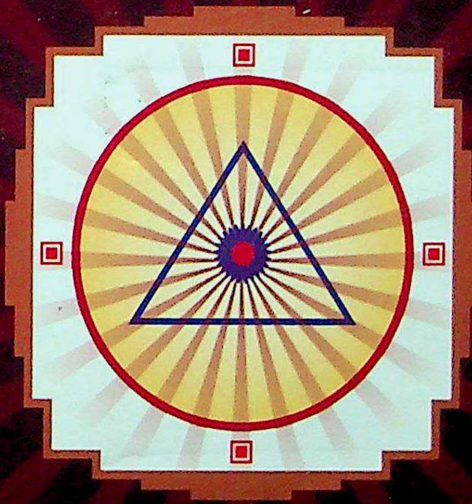

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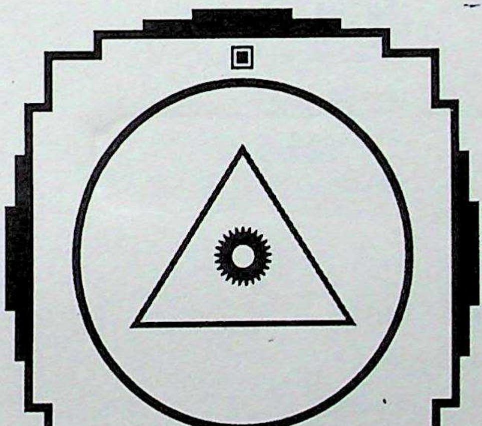

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श्री शारदा महात्म्यं

SHRI SHARADA MAHATMYAM

(With English Tranliteration and Translation)

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Inside Photo : **Sharada Mandir**
Kalusa, Bandipore, Kashmir.

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FOREWORD

ओंकार सिंह लखावत
पूर्व सांसद

मो. 9414007610
करणी कुंज, कचहरी रोड,
अजमेर, राजस्थान

शक्ति तत्त्व के द्वारा ही सम्पूर्ण ब्राह्याड संचालित होता है। ऋग्वेद में देवी ने अपने बारे में वर्णन करते हुये कहा–

अहं रुद्रेभिर्वसुभि श्चराम्यहमादित्यैरुत विश्वदेवैः।
अहं मित्रवरुणोवुभा बिभर्म्यहमिन्द्राग्नी अहमश्विनोभा।।

(ऋग्वेद १०/१२५/१)

मैं रुद्रों एवं वसुओं के रूप में विचरण करती हूँ। मैं आदित्यों एवं विश्वदेवों के रूप में निवास करती हूँ, मित्रावरुणको धारण करती हूँ और मैं ही इन्द्र, अग्नि एवं अश्विनीकुमारों की आधारभूमि हूँ।)

भारतीय संस्कृति विश्व की प्राचीनतम संस्कृति है शुक्ल यजुर्वेद में इसका उल्लेख करते हुये कहा गया है– **''सा प्रथमा संस्कृतिर्विश्वारा''** (७.१४)।

जीवन के श्रेष्ठतम विचारों का आदान प्रदान करने का कार्य हिन्दुस्तान में उस समय प्रारम्भ हुआ जब दुनिया के अन्य देश सभ्यता और संस्कृति के प्रारम्भिक दौर से गुजर रहे थे।

भगवान शिव की उपासना विश्व की सबसे प्राचीनतम उपासना है। हमारे शक्ति पीठ सम्पूर्ण हिन्दुस्तान को एक सूत्र में सांस्कृतिक दृष्टि से जोड़ने का काम करती है। सभी देवीय शक्तियों में भगवान शिव का अंश विद्यमान है।

भारतीय उपमहाद्वीप में शक्तिपीठ नागरिकों को एक सूत्र में पिरोने का कार्य करती है। हमारी शक्ति पीठों का महत्व जीवन प्रणाली में उतना ही महत्वपूर्ण है जितना शरीर में रक्त का प्रवाहित होना।

काश्मीर हिन्दुस्तान का सिरमौर है। भारत माता की कल्पना करते समय काश्मीर के मुकुट के रूप में दर्शन करते है। काश्मीर हमको सांस्कृतिक दृष्टि से ऊर्जा प्रदान करता है।

शारदा पीठ भारतीय उपमहाद्वीप की अत्यधिक श्रद्धा एवं चमत्कारों से युक्त शक्ति पीठ है। हिन्दुस्तान के समय–समय पर हुये विभाजन एवं अतिक्रमणों ने हमारी शक्ति पीठों का भौगोलिक दृष्टि से दुराव का कार्य किया है।

आज भी शक्ति पीठों के आधार पर सांस्कृतिक रूप से भारतीय उपमहाद्वीप की अखण्डता के स्वप्न को साकार किया जा सकता है। शारदा शक्ति पीठ के दर्शन करने के लिये सामान्य श्रद्धालु का सुगमता से आना जाना उर्जा का नया माध्यम बन सकता है। शक्ति पीठों के दर्शन एवं आराधना के बिना हमारा जीवन अधूरा है।

श्री बृजनाथ टिकू की पुस्तक श्री शारदा महात्मय एक महत्वपूर्ण कृति है। श्री टिकू ने मां शारदा और उसकी उपासना पद्धति, तंत्र एवं महत्व को लेकर विषद शास्त्रोक्त वर्णन किया है।

प्रो. श्री चिमन लाल रैना ने भी उक्त ग्रंथ में महत्वपूर्ण सामग्री विश्व के जिज्ञासु पाठकों को जानकारी देने में महत्वपूर्ण भूमिका निभाया है। प्रो. श्री चमन लाल रैना शक्ति, तंत्र एवं पूजा पद्धति के विभिन्न आयामों के मर्मज्ञ है। वे अपनी लेखनी एवं वाणी से सांस्कृतिक धरोहर से संबंधित ज्ञान की गंगा को सुचिता के साथ प्रवाहित कर रहे हैं। श्री रैना का यह अनुवाद भारतीय संस्कृति के एक महत्वपूर्ण अध्याय को देश और दुनिया के समक्ष प्रस्तुत करने का स्तुंत्य कार्य है।

भारतीय संस्कृति का परचम विश्व में एक बार फिर फहराये इस हेतु श्री बृजनाथ टिकू का कार्य एक स्वर्णिम मील के पत्थर का कार्य करेगा।

आइये हम सब मिलकर श्री टिकू के इस कालजयी अभियान में भागीदार बने। मैं भारतीय संस्कृति के अध्ययन का एक विद्यार्थी होने के नाते श्री टिकू के प्रति संस्कृति प्रेमियों की ओर से कृतज्ञता प्रकट करते हुये यह पुस्तक जिज्ञासु पाठकों को प्रस्तुत करता हूँ।

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PREFACE

In the picturesque valley of Kashmir, spiritual vibrations are felt by the devotees. Inner dimensions of spiritual flavours are vivid in the manifestation of springs and lakes, hills and mountains; above all on the very soil of Kashmir, which according to the Nilamata Purana, is but the very self of Poorna Prakriti. While turning the pages of the Rajatarangini, we come across the beautiful concepts of socio-religious ethos of Kashmir. Theologically, ancient Kashmir tradition is the blend of the Vedic, Shaiva and Shakti traditions. Thanks to Laughakshi Muni of Kashmir, who introduced the integral approach for performing Sanskara and the Puja Paddhati of Kashmir. Philosophically, our approach to life pattern is Shaivistic, but the religious roots are deep in the Shakti tradition based on the "Ishta Devis" with 'Iha Rashtradhipatis', revered as the Ashta Bhairavas. As is very well known that Kashmir is revered as the Sharada Mandala, the Sharada Peeth is manifested on the banks of the Krishan Ganga River. Our forefathers used to go there to get the inner - spiritual strength from the rays which would emit from that Shakti Peeth.

There is a Upa-peetha at Kalusa in the Bandipur area of Kashmir and the Sharada Puja

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remained there as the prominent feature of the devotees till 1990 A.D. It is very natural that reverence for the ancient heritage becomes deeper, when a devotee can not physically visit the place, where he/she used to go and pray according to the sacred traditions. In the area of research an approach to conduct research according to the methodology was needed. The Sharada Sahsranama is the primary source in conducting the present research. It has been based on the Sharada Sahasranama manuscript in the Sharada script found in the possession of Sh Narayanjoo of Andrahama (district Kupwara, Kashmir) and on Smriti pattern , as communicated by Prakash Swami—the last Purohit of the Sharada temple before partition in 1947. Nature helps, situations do occur, nice atmosphere is created by the Divine will, and the visions are transformed into reality to uphold what is transmitted through Shruti and Smriti; so is the case with the present work entitled **Shri Sharada Mahatmyam.**

Pandit Brij Nath ji Tikoo, served the Bandipur area as a dedicated teacher, having a keen sense of Kashmir's ancient history. Being himself a devotee of Tripura Rahasyam, he searched for the relevant material through word of mouth, and through consulting the MSS, whatever possible means available to him for this present work. He could collect the Prologue-

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Anushtthan/invocation Mantras; complete Puja Paddhati along with Visarjan-epilogue and Kshmayapan, including the Sharada Chakra Puja. He meditated on the pattern of the Mantras, which are mostly H-Adi pattern of Mantras in Sanskrit Varnamala, on the Agamic pattern of the Rudryamala Tantra. He had a feeling that the Puja Paddhati must be put in Roman transliteration along with English translation to make the new generation understand the importance of the Sharada heritage of Kashmir. I should say, it was his devotion that he completed this work on 19 March, 2007 with a note that I should work on the Sahsranama, from the point of Vyakaran and Chhanda, as the printed Sharada Sahsranama happened to be full of typo mistakes and the grammatical errors.

Unfortunately Shri B.N. Tikoo ji passed away, before seeing its publication. Professor Sunil Tikoo fulfilled his father's wish to get it published. It was a tedious job to create the characters of the Hadi Vidya and the Samyukta Varnas on the pattern of Bijaksharas—seed syllables in the computer.

As every devotee knows that a Sahsranama covers 1000 names, but this is the unique scripture which covers 1100 sacred names of the Divine Mother Sharada, named as Shri Sharada Shatottra Sahsranaama Stotram. Dr Niranjan Sahu of Ajmer

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helped me in seeing and editing the Sanskrit portion of the manuscript.

On my part, it was my sacred duty to work critically on the Sahsranama, and the Bijaksharas. I had to consult Pandit Satynarayan Ji Shastri Kavya Tirtha, a recipient of the Magha Purasakar, and Nimbharak Bhushan—an octogenarian authority of repute on poetics and grammar, academically very proficient and religiously devout Pandit to guide me in Shlokas, as each line of the Shloka must cover 16 syllables. Some of the words which were either mispronounced or wrongly typed or written in the Sahsranama needed a second and third look to make it more authentic, as each Shloka of the Sahsranama is a Divine revelation of Shiva told to Shri Parvati in the Agama tradition.

Shri B N Tikoo ji had made the six sections of the MSS:—

- The first two sections deals with the historical background of Shri Sharada Mahatamya, the topography of the areas where Shandilya Muni must have meditated and established the Sharada shrine in Shri Shaila hills. His birth happens to be mysterious, later to be destined to become **Shandilya Rishi** and the recipient of the ***Shri Sharada Bija Mantra*** and the ***Om Swasti Sidham Chakra*** from

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the **Devi Sharada**, who is none else but the Divine Mother incarnated on the Shaila Pravat.

- Third section deals with symbol form and concept of Puja Padhati.

- Fourth and Fifth section deals with the **Sharada-Panchang** and **Shri Sharada Upasana and Archana** which throws light on the five facets of the **Divine Mother Shri Sharada** along with the procedural ***Agamic Nyasas, Anushtana, Japam*** and ***Visarjam.*** It is nicely transliterated in the Roman script and translated in English, to avoid any ambiguity.

- The Sixth section deals with the Sanskrit portion of the **Sharada Mahatmyam**, which includes ***Avahanm, Shatottara Sahsra-nama, Phal Shruti*** and the ***Namaavali*** in the Chaturthi /Dative form for ***Archana, Pattham.***

Ajmer
May, 2010 ***—Dr. Chaman Lal Raina***

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श्री शारदा महात्म्यं

ॐ श्री गणेशाय नमः
ॐ शारदायै नमः

SHRI SHARADA MAHATMYAM

The old MSS of Shri Shārda Mahatmyam begins with the following Shloka:

ॐ श्री गणेशाय नमः। ॐ श्री सनतकुमाराय नमः। ॐ पुरा कृतयुगे विप्र शाण्डिल्यो नाम तपसः हिमालयं महाशैलरम्ये मधुमती तटे सिद्ध-गन्धर्वैः सेवितैः कृतवन्तपः।

"Aum Shri Ganeshaya Namah. Aum Shri Sanat Kumaraya Namah. Aum Pūra Krityugei Vipra Shānedalyō Nāmā Tāpsahā Himalayam Mahashaila-ramei Madhumati Tatei Siddha Gandarvai Savityah Kritvan Tapaha."

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English Rendering:-

"Aum, Obeisance to Shri Ganesha. Obeisance to the Sanat Kumaras–the first Rishis. Aum! A Brahmin named Shandilya engaged himself in Tapasya (Meditating and observing strict austerities) in the ancient times of Krityuga at the Mahashaila (Harmūkha base) of the Himalayan range of mountains. The place was the bank of the beautiful Madhumati river, where he was served by the local inhabitants who happened to be *Siddhas* and *Gandharvas*."

The Sharada Mahatmyam is concluded with the following narration:-

इति आदिपुराणे कश्मीरतीर्थ महात्म्यसंग्रह शारदामहात्म्यं सम्पूर्णमस्तुङ्क

"Iti Ādi Pūranē Kashmir Tirtha Mahātāmei Sangrahạ Sharada Mahatmyam Sampurnamastu."

English Rendering:-

Thus the Sharada Mahatmyam is a format of the collection referring to the sanctity of the pilgrimage spots of Kashmir in the "Adi Purana", which reaches to its conclusive end."

The first Shloka refers to "Madhumati" river bank and not to the Confluence of the three Holy Rivers, where the Sharada shrine is situated on the peak of "Shardi Hill." Above mentioned Madhumati river is the river that comes from a different source of the 'Harmukh' mountain range and passes through the 'Sundervan' area in the north of the Bandipur town at Kalusa village and finally merges in the Wullar lake-the largest sweet water lake, through which passes the river Vitasta (Jehlum)-

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coming from South Kashmir and goes through this vast lake and emerges out at Sopore town and flows forward to the Punjab. This river forms confluence with the other river "Madhumati" as well as "Krishna Ganga" at the base of the "Shardi Hill", where the world famous Sharada Peeth is situated and sanctifies the Shardi village and its adjacent area. Those devotees who have reverence for the pilgrimage of the Sharada Hill top would say दिवि माती दे मा शारदा - *"DIVI MATI DE MĀ SHARADA"* – "O Mother Sharada! Pray grant us Divinity and sharp intellect!"

Referring to the Kalusa village, which is situated at the left side of the Bandipur-Sopore road via Nath Pura and Vatlab-the wall hillock at the north-eastern side of the Wullar Lake, to which Kalhan Pandit in his magnum opus-"Raja tarangini" calls *"Sadura"*, the *'Tadbhava'* word for the Sanskrit term *"Samudra"* meaning— the sea. This village, known as Kalusa is on the bank of the Madhumati river, and a branch of the river flows through the 'Sharadabal Shrine' premises. This rivulet bears the name "Dudha kohl" or the milk stream.

Across the bridge on the Madhumati River which connects the road of Bandipur-Sopore, if we pass a hundred yards further toward Kalūsa, there is a link road in the right side which leads to Gurez, the area of the 'Darads'. This link road is now a famous road that leads to Gurez via Razdan pass.

Kalhan Pandit in his chronicle of the Rajatarangini gives a detailed narrative of the war

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between 'Dards' and Harshdeva, the king of Kashmir, under the Chief command of 'Malla', at this spot, across the river Madhumati. The army of Harshadeva was defeated; the Commander 'Malla' lost his stature, and was ridiculed. The whole army was destroyed on the return journey due to heavy snowfall and severe winter cold. The king Harsha reached back to Srinagar after great suffering, struggling between life and death. King Harshdeva was later defeated and killed by the sons of 'Malla-Sushalla and Ucchalla', who ruled over Kashmir in rotation.

The vicinity as described in the 'Sharada Mahatmyam' where the Rishi Shandilya practised austerity and Yoga-meditation must have been a very thick forest range during that period of time. Only seventy or eighty years ago, the 'Sunder-van' was a forest extended to the place where there is the bridge mentioned already. There is the evidence of a thick forest range where forest animals- *'Hangul'*, leopard etc. and other fauna were seen by the inhabitants to come to the 'Madhumati' river for taking water and for allied purposes.

The topography of the area gives the name of 'Vangam' meaning the forest village; and in the mountain range to the east of Wular lake are Sudrakot, Andrakot, Bonakot and across these 'Tullamulla' Tulmullya (as mentioned in the Rajatarangini) is situated. This confirms the statement in the Mahatmyam that the Rishi Shandilya was served by the Siddhas and Gandaharvas.

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The concluding Shloka of the Mahatmyam clearly says that the Mahatmyam forms the part of the *'Adi Purana'*, which is known as the *Devi Bhāgwat Mahapurana*, written by the Rishi, 'Krishna Dvaipāyana' Vyasa, popularly revered as the "Veda Vyasa", himself as such it is called the Adi-Purana. The Bhagwat was written by the Veda Vyasa's son 'Shukadeva' and other Pūranas were written by Shri Vyasa's disciples known as 'Sūtas'. The Mahabharata epic written by Vyasa says that *Adhiratha*, the royal charioteer in the services of the *Kauravas* was the disciple of the Veda Vyasa, whom Vyasa took away for his services from the Kauravas and a substitute charioteer named 'Sanjaya' was given to the Kauravas. Sūta is the Sanskrit term for a Charioteer. The Adhirath Sūta and his descendants wrote 'Itihasas'. The Adi Purana as it is called the 'Devi Bhagvatam' is a Maha Purana. It is an *'Itihasa'* of 18000 Shlokas divided into 12 'Skandas' of a tolal of 318 chapters, formally written by the Veda Vyasa himself. It contains the Itihasa of Shri Rama, Shri Krishna, Shri Hayagriva, king Shantanu and all others who basically belonged to the Vaishnava cult, but were devotees of the *'Devi Shri Shakti'*, worshipped as the Divine 'power' in the Mother form of Divinity. While Shri Yyasa's son Shri Shukadeva wrote Vishnu Bhagwat Mahapurana and Shri Markandeya wrote Brahma Purana-all about the Divine Mother, whereof Shri Dugra Saptshati forms grand description of Mother Durga in 700 shlokas. It contains a very important Mantra-Upasana' and the secret of involution of the Avyakta-Akshara in the form of Shaktis and the creation of the universe and life on the earth planet, known as the Jagat. Besides these three Puranas,

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other fifteen Puranas were written directly by the Sutas.

The Sharada Mahatmyam, forming a part of the Tirth Mahatmyams of Kashmir, in the Devi Bhagwat Mahapurana, written directly by Veda Vyasa himself, sounds therefore authentic.

January 30, 2007

Brij Nath Tikoo
Jammu (J&K)

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ABSTRACT OF THE SHARADA MAHATMYAM

Vipra-Shāndilya, a sage of great learning observed austerities of a very high order rising ever in his *'Tapasya'*, concentrated, contemplated and meditated, completely stopping the ideation of his mind, so much so, that he was unaware of his needs of food and drink. Having attained complete control of his senses, body-limbs and inner systems, he was at peace within himself. He gained complete control over his breath as a perfect Yogi, that he lived on the energy derived from the air, 'Prana and Apana' and did not need material food for his body sustenance.

After attaining the 'Ashtanga'-the eight fold Yoga process as also the *'Karmaphala tyaga'*—the activity of desirelessness, he initiated the performance of Havana Yajna, the fire offerings to the Devas-the celestial ones, so that the Divine forces get satisfied and be pleased in giving back proper sustenance to the earth and the earth dewellers. It was his *'Nishkama Seva'*, as prescribed in the Bhagwadgita, known as selfless service to the world.

For this kind of fire offerings, he invited hundred of 'Hotars' and the meritorious Purohits to recite the Vedas and perform the Yajna-offerings according to the Agamic order of Kashmir. The materials required for these offerings as well as the food materials for serving 'Naivedya-Prasada' among all, who assembled and participated, was having its source in the Sharada area. All were invited—the

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village folk of the area, women, children and men as per usual practice to be part of the *'Havana'*.

While the 'Mahayajna' was in full performance stage, a very beautiful woman appeared at the place in the form of a recluse and approached 'Vipra Shandilya'. Approaching him the woman said: "I am a 'Tapasvini Brahmini'. Since you have invited all, so I have come here along with my companion 'Garuda' from a distant place. We are both travel torn. I feel pangs of hunger, so is my companion here. Give us food to eat at once"

Vipra Shandilya stood up with courtesy of welcome gesture, folded his hands and bowed before the woman and said in reply: "You are most welcome, but as you must be aware of the procedure of this performance of Yajna that nothing should be eaten from the prepared food before the Yajna is completed with the 'Poornā-Ahuti', concluding offerings. After the offerings are over, the Yajamāns and the Hotārs should eat first to make the edibles sanctified. Then all the invitees—men, women and children will be offered the 'Havisha-annam'/food and drink and then you too would partake the food with them. Please wait till that time, as this Yajna will not take long time to reach to its conclusion, following the injunctions of the procedure, as prescribed in the Vedas".

Hearing this reply of Shandilya, the Tapasvini woman became angry—rather furious.

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TEXT OF THE SHARADA MAHATMYAM

तद्वाक्यात्कुपिता देवी तमाह प्रहसन्निवङ्क२०ङ्क यस्नेषिताहं नान्योस्ति स्तोतास्यनुस्तुतश्र्ववाङ्क परमात्मैववागात्मा वागेवा आत्मा च कथ्यतेङ्क२१ङ्क दग्धं धाम्नायदष्ट अर्चंन नूनं न पठितं त्वया "अहं रुद्रेभिर्वसुभिश्च-राम्यहमादित्यैरुत विश्वदेवै..." इति यदुच्यतेङ्क२२ङ्क योम्नि नीलाब्ज खड्गादिको किलांजनकान्तिमान् शङ्खाब्जतुल्यरागश्च तुल्यो वा प्रपिता महःङ्क२३ङ्क एतत्तु उक्त्वा मुनिं कोपात् सर्वेजग्राहयाज्ञिकं अन्नादश्पुन्यरेशशास्तथा पुण्य वनस्पतीन्ङ्क२४ङ्क भक्ष्यं भोज्यं च पेयंश्च यश्च किंचिदपश्यत् चतुर्दश विदचाथ भूत सर्गं बभुक्षिताङ्क२५ङ्क भक्षयामासमत्रस्थं परिसंलिहन्ङ्क ये अग्नियज्ञ भांडानि ऋत्विजश्चमहामुनीन्ङ्क२६ङ्क ततो मुनिस्स शांडिल्यो संत्रासात्पतितो भुविङ्क तस्मिन्निपति तेदृष्ता वृद्ध कन्या तपस्विनीङ्क२७ङ्क कृत्वा अट्टहासंसुमुखी प्रहगंभीरया गिराङ्क उत्थापयैनं सुभगे ब्राह्मणं पतिते भुविङ्क२८ङ्क सदये यथाचीनं मृतंत्वम् अमृत बिन्दुभिःङ्क तस्यास्तद्-वचनंश्रुतात्-सखी कृपणं मुनिम्ङ्क२९ङ्क संजीवयामास मुनिं योगबलेन तुङ्क समश्वस्य ततो विप्रस्तामेव शरणं ययोङ्क३०ङ्क विध्वंस्त यज्ञो नरकाद्-भीतस्संतप्त मानसः मनसकर्मणा वाचाान्यत्किंचिदचिंत-यत्ङ्क३१ङ्क तमाहसातस्तुष्टा दिव्यरूप सरस्वतिङ्क पुत्र तुष्टास्मि भद्रं तेङ्क किं इष्टः सिद्धानि किम्ङ्क३२ङ्क सततः प्राह दुःखांतः कृत्वा शिरसि चांजलिम्ङ्क सभक्षीर्मानुष्यं क्रव्यं मांस भक्ष्यामि वर्जयङ्क३३ङ्क

English Transliteration:-

Tadvākyāt Kūpitā Devī Tamāha Prashnāniva. Yesnaishitaham Nānyōsti Stota Satūtyā Stuta Va. Parmātmaēva Vāgātmā Vāgeshātmā Cha Kathayatē. Dagdham Dhāmnayadashtascham

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Noonam Na Pathitam Tvayā?..... "Aham Rudrēbhih-Vasubhih-Charāmi Aham Āditēr-ut-Vishwadevai".... Iti Yadōchatē Yomni Neelabja Khadgādiko Kilānjan Kāntimān Shankhābjatulya Rāgāshcha Tulyō Vā Pitamahah. Etatu-Ukhtvā Munim Kōpāt Sarveja Grahiyagikam Annadash Punyarēshshashastatha Punya Vanaspatīm. Bhaksham Bhojyam Cha Pēyash Cha Yat Kinchit-apāshyat, Chaturdash-vid Chath Bhutsargam Babhukshita. Bakhsh-Yāmāsam Atrastham Parisanlyahan. Yēpagni Yajna Bhandani Ritvijāsh Chá Mahāmunin. Tato Munis-Sa Shandilyō Santrāsāt Patito Bhuvī. Tasminnipatite Dripta Vridha Kanya Tapasvini. Kritva Attahasam Sumukhī Praha GhambhirYya Gira. Utthapainam Subhage Brahmanam Patite Bhuvī. Sadayē Yathāchīnamritam Tvam Amrit Bindubhih. Tasyāstad Vachanam Shrutat Sakhi Kripanam Munim. Sanjīvayāmās Munim Yogabatenatu. Samashvasya Tato Viprasbtāmēva Sharanam Yayo. Vidhvanst Yajno Narakadas-Bhitas-Santapt Mansah Man Sakarmanā Vāchā Nā-Anya-Kinchit-Achintayat.Tam-Ahasatas-Santushta Divya Rupa Saraswati. Putra Tushtasmi Bhadram Tē. Kimishtam Siddhani Kim. Satata Praha Dukhantaha Kritva Shirasi Cha Anjalim-Sabhakshiha-Mānushyam Kravyam mamsa bhakshyami Varjaya.

(Sharada Mahatmyam Shalokas 20 to 33).

English Rendering:-

Hearing Shandilya's version, the Tapasvini, got angry and questioned his point of view. She said: "Am I not prayed and worshipped by these loud Veda Vākyas in this Mahayajna? Don't you know that the Parmatma is the essence of the "Vedic Vak" and Atma is the "Vak". The Lord in the

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Sound form and the world is the form of the Word. Atma and Parmatma are in the Word and of the Word. Did not these Bhramins invoke my presence to make offerings to me that I move with; and I am the Eleven Rudras, eight Vasus, the twelve Suns and all the Devās of the universe, who derive their power from me?" So saying, she changed her form into the form of 'Neela-Saraswati' with all her armaments and having form of clouds like blue lotus and consuming everything and continued declaring "I absorb all the humans, the vegetations and the forests, the trees and all ingredients of the 'Yajna'". Hearing all this, and visualizing Her presence, Shandilya was horrified. He fell down on the earth with remorse and fear and died.

At that time the old Tapasvini, whose hunger was satiated, was roaring with laughter. Seeing Shandilya fallen dead with horror and remorse, she said to her companion these mystic words: "O good one! Bring back this Brahmin to life by some drops of the Amrita-the elixir of life". Hearing this, the Companion of the Divine Mother 'Vak' took pity on Shandilya and revived him to life along with his earned Yogic powers. Coming back to life Vipra Shandilya sought her in understanding the Vak, which is Shakti in Itself. Seeing the devastation of the place, the people, the Yajna as well as of the performers as everything was consumed, as if, by the hell-fire. He was again filled with sorrow and anguish, thinking that he was responsible for the death and destruction. He was filled with remorse. Knowing his mind and mental anguish the Tapasvini's form changed into a very beautiful and graceful form—Rūpa of Saraswati and raising her

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hand in the 'Abhaya Mudra', said to Shandilya, "O Son! I am pleased with your दयाभाव 'Dayābhava' which is compassion within! Ask whatever you wish and I shall grant it." Since Shandilya was filled with pangs of pain, he folded his palms raised them to his head begging mercy, he said, "If Thou art really merciful to me, I pray to revive the dead and restore this place along with people, animals, vegetation and forest- O Divine Mother!"

Said the Saraswati Devi, "My son, look yonder towards the north west, where the river Vitasta flows and is joined by the river Madhumati at the base of the hillock there. Build your Ashrama and place for Tapasya. I shall see you there. My Companion, who is with me here, will rise as 'Ganga' in the Harmukh Lake and flow down to make confluence with Madhumati and Vitasta rivers. Invoke me and my presence at the peak of the hill and I shall fulfil your yearning desire!"

Thus Shri Sharada took Her abode there, gracing the hill top as mentioned in the Mahatmyam on the भाद्र मासस्य शुक्लपक्षस्य अष्टम्यां—8th lunar day of the month of Bhadarpada and fulfilled the yearning desire of Shandilya. She bestowed upon him the blessings as desired by the Vipra Shandilya for his spiritual awakening, as he wished Her presence there for the good of the world. This is really the very example of आत्मनो मोक्षार्थं जगत् हिताय च 'Atmano-mokshartham, Jagat hitaya Cha."

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The 8th lunar day of Bhadarpada is called Sharada Ashtami or शारद्य आठम in the Kashmiri Pandit heritage which comes every third year according to the moon-travel in the same constellation as it was when Shri Sharada appeared at the peak of the hill then called Shri Shaila and presently named Shardi Hill. The other Bhadarpada Ashtami repeated annually for the other two years is called Ganga Ashtami as it is recorded in the Mahatmyam that Krishna Ganga rose from the Harmukh Lake and flowed down and made Confluence with the Madhumati and Vitasta rivers on this Very day.

It is the grace and blessing that whosoever takes a dip at the confluence of the rivers Vitasta Madhumati and Ganga (Krishna Ganga) on this auspicious day and offer water oblations (Tarpana) to the Devās—the celestials and 'Pitrin'-the deceased forefathers of the clan, kiths and kins, Gurus etc., surely get the fruit thereof a thousand fold. Further, it was commanded that the पिण्डदान 'Pinda Dan' and अस्थि विसर्जन—immersion of the ashes of the dead should be performed at the sacred कुण्ड pond which appeared at the bank of Harmukh lake, the source of Harmukh Ganga then called Saraswati—a tributary to the Krishna Ganga.

It implies the study of constellations through the motion of the moon. The ancient Rishis used this method for astronomical studies and for invoking the Devatas on the sacred Tithi and their influence on the earth and life as described in the Veda Samhita of Rishi Parāshara. In Yoga, it means

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संयम Sanyama – concentration at the point of the location of vagus nerve, which gives to the Yogi the knowledge of the sound impulses that control the respiratory and blood circulation system of the body. Yoga practice helps a Yogi to be in tune with the cosmic consciousness.

Sharada Mahatmyam further states that, after the 'Sharada-Peetha' was established and Vipra Shandilya's yearning for Mekhala-Yajneopavit Sanskara completed and concluded, the कारण त्रय Karan Traya – Shri Brahma, Shri Vishnu and Shri Mahesha in the form of 'ISHANA' visited that sacred spot and offered 'Panchopchāra Puja' with the Vedic Suktas and Mantras, including प्रार्थना–Prayers, followed by Indra and other Lokapals-the guardian deities along with 'Marudganas, Nagas, Vidyadhars, Yakshas, Guhukās' etc., and all these performed the Puja at that sacred spot. Then came Rishis and Munis like—Kapila, Atri, Vasishtha, Kashyapa, Gautama, Lomasha, Shasteika Deva Sharma, Upamanyu, Dhyma Galava and others. These all invoked the grace of the Divine Mother and performed the Puja, as should have been.

During the stay of these Rishis at the Sharada Peetha, Rishi Gautama said to the assembled Rishis, "if Tapasya is performed here with austerities and Devi Sharada is worshipped and pleased, then through the grace of Mother Sharada, Shri Durga will be brought on this earth. She is in the form of Shakambari Devi visibly on the earth as the manifestation in the vegetation

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form. She would remain as such during the *Manvantara*".

On hearing Rishi Gautama's words, Rishi Bhardwaja said, "The Vipras are graced and made to follow lifelong austerities and practice the prescribed duties towards the Divine. Through their efforts of truthful duties on the earth, this Divine power of wisdom – Jnan Shakti will be called *"DURGA SHRI SHĀRDĀ SHĀMBARĀYINI"*. Who-soever comes to the pilgrimage to this Shrine and perceive Shri Sharada seated here, will become very powerful in word and deed on the basis of 'Satyam and Ritam' and such will be granted the Seat of सर्वज्ञ Sarvajna, the knower of all that is *Mahavidya*. Nothing more will be for him to know as such devotee will gain the wisdom of knowing the Unknowable."

Shri Krishna Dvaipayana Vyasa be praised, hallowed be his name, who not only collected, analysed and classified the Vedas and made them documented as the Holy record by his disciples – Paila, Vaishampayana, Jaimīni and Sumantū, but he also held discussions on the Vedic Mahāvākyās to be brought to light by the Rishīs in the form of the Upnishads, Aranyaks and Samhitās.

Shri Vyasa himself wrote Uttra Mimansa School of thought, popularly called the Vedanta. It is as relevant to this day as at the time of Vyasa and is a wonder in the world of intellectual thought with modern scientific relevance. He also wrote the Mahabharata epic wherein he gave the theory of 'Cloning' and 'Abhimanyū syndrome.' Above all, he

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gave us a great gift of the 'Symbol form' and secret of 'Para and Apara Shakti' in the Adi Purana which contains a part of the Sharada Mahatmyam.

Shri Vyasa is therefore, prayed for grace and worshipped as 'Adi Guru'–the first master preceptor as also as one of the seven चिरञ्जीवी Chiranjivis'. On Ashad Purnima (June-July), he is worshipped by all those Hindus who do not have the Master Guru preceptor. Those few who are lucky enough to have their master, worship him in the name of Vyasa. This full moon day is called Vyasa Pūrnima and Gūrū Pūrnima, as well. In addition to this, Vyasa is a seat of learning and his seat is held high in the ceremonial seats, revered as the Vyasa Peetha. The 'Hotar is he, who recites the Vedas and other relevant Scriptures at the performance of Yajna-the fire offerings. He is given the seat of Vyasa-*'Vyas Gaddi'*, and is worshipped for invoking the grace of Vyasa in him and the book from which he recites is also worshipped to invoke the grace of 'Jnana Shakti Saraswati'.

It is no wonder, therefore, that the Mother Sharada is daily remembered by all Hindus, throughout India and abroad, as soon as they wake-up in the morning and sit on the bed, they recite this Shloka:

नमस्ते शारदे देवी काश्मीरपुर वासिनीङ्क
त्वामहं प्रणमामि नित्यं विद्या बुद्धिं च देहि मेङ्क

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English Transliteration:-

Namastē Shāradē Devi Kashmir Pura Vāsinī, Tvamaham Pranamami Nityam Vidyam Buddhim Cha Dehi Mēi.

English Rendering:-

Salutation to Devi Sharada who takest Her abode in Kashmir. I invoke thy grace! Pray, grant me the learning and wisdom and sharpen my intellect!

Kalhana's version of Shri Sharada in the Rajataranginī.

In his introduction to Rajatarangini the Kashmir History, the historian Kalhan Pandit writes about Shri Sharada in these words:-

For long ages Kashmir has been the centre of Sharada worship, where the Goddess Saraswati may be seen in the form of a swan in the lake on the peak of the 'Bheda' mountain (Reference to Harmukh mountain ranges of Himalayas), which is hallowed by the rise of Ganga, flowing down to join Madhumati and Saraswati rivers to bless the Saint Shandilya. Through this blessing and grace, Kashmir is called the Sharada Mandala.

Last Pandit of Shri Sharada Shrine

Shri Pandit Prakash Swami was the last Purohit of the Shri Sharada Peeth. He had two younger brothers. His ancestors had inherited the priest-hood after the Dogra Maharaja Gulab Singh restored the pilgrimage to Shri Sharada Peeth and Harmukh Ganga after the devastation created by the Governors of Kashmir under the Abdali rulers

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of Afghanistan, who had invaded and occupied Kashmir after the downfall of Moghal Empire in India. They killed, looted and devastated Kashmir and its inhabitants severely and harshly. The situation of Kashmir can only be imagined, when we refer to 250 years and more back, in that context.

Maharaja Gulab Singh restored the Yatra to Shri Sharada and appointed a family of priests for daily Puja and gave it a 'Jagir' for maintenance and upkeep of the Shrine as also for the boarding and lodging of the pilgrims. He also collected manuscripts, murals and miniature painting from Jammu Kashmir, the Punjab and elsewhere. Thus the Maharaja restored the ancient Library at the Shrine as far as possible. A rope bridge was also constructed to facilitate the pilgrims to cross the river from Muzaffarabad road. This continued upto October 1947.

In October 1947, tribals of Pakistan invaded Kashmir via Kohala Bridge at Muzaffarabad. The bridge was the border between the state of Jammu and Kashmir and British India. The Maharaja's army was attacked suddenly and had to retreat because of very scanty number and want of proper war ammunition and means of transportation and for proper planning as they were taken on unawares and unexpectedly. The tribals looted and destroyed Muzaffarabad with fire, creating havoc with guns. And in panic, people fled towards Srinagar city.

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The panic reached Sharadi Village and Prakash Swami's family and others migrated to Srinagar as refugees. According to his statement, they had the notion that the Maharaja Bahadur as was called then had a very strong army which would come and drive back the tribals and restore peace. They were sure to return to their home and hearth and live as usual in service of the pilgrims to the holy shrine. So they took their valuables and personal belongings locking the shrine sanctum sanctorum, library etc. and migrated in haste to Srinagar hoping to return back soon. But this did not happen. The Indian army reached upto Uri only, and cease fire ensued. Now the Shardi hill is in Pakistan occupied Kashmir.

After a few years the refugees returned to the Kamraz zone. Prakash Swami with his wife and children settled in a village near the Tikker hill in Kupwara district. A famous saint who was in Shardi during the Pakistani raid was lifted from Shardi by the tribals and left him at the Tikker hill. This Saint, Swami Sri Nand Lalji lived in the Digambar manner, with a कौपीन Kaupin only. He at Sharada absorbed himself in his austerities and meditation. He remained life long where the tribals had left him making a stray movement to Srinagar, occasionally. The Tikker hillock became an Ashram for him and his disciples.

Prakash Swami took the job of a village postman for his sustenance and spent the spare time with the saints at Tikker Ashram. The Saint Swami Nand Lal ji used to address Prakash Swami

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as 'Swami' so his real name Prakash Ram changed into Prakash Swami.

Prakash Swami was a great 'Saint and Scholar' in his own right and a revered person in the vicinity. He would feel anguished to hear the word Sharada uttered by anyone as he always felt sad, desperate with a pinch of sorrow for not bringing any manuscript useful for the devotees from the Shrine. Nevertheless, he knew the *'Shandilya Charita'* by heart, as also wherefrom one could get a glimpse of the painting of Shri Sharada portrait painting on the basis of the 'Sharada Dhyana Mantra-Shaloka'.

Shandilya Charitam as said by Prakash Swami.

(1) श्री श्रीशैलस्थिता या प्रहसितवदना पार्वती शूलहस्ता,
वह्नि सूर्येन्दु नेत्रा त्रिभुवन जननी षड्भुजा सर्वशक्तिःङ्क
शाण्डिल्येनोपवीता जयति भगवती भक्ति गम्या नतान्नां,
सा नः सिंहासनस्था ह्यभिमत फलदा शारदा शं करोतुङ्क

English Transliteration:-

Sa Naha Shri Shri Shaīlasthitā Yā Prahasit-Vadna Parvatī Shoolhastā, Vahni Sūryaīndu Netra Tribhuvan Jananī Shadbhuja-Sarvashaktihi. Shandilyinepavīta Jayati Bhagwatī Bhaktigamya Ratānām, Sinhasanasthan Hibhamat Phaldā Sharada-Sham Kūrōtu.

English Rendering:-

Shri Sharada who takes her abode at the Shri Shaīla hill with serene smile on her blissful face. Her eyes represent the fire, the Sun and the moon and as Parvati, she carries the trident in her hand.

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Verily, she is the creative power-matrix of all the Dēvātas, jivās the embodied souls, including the whole universe both matter and life. She has six arms and in this form she has graced Shri Shaila to give Mēkhala-Yajnopavita to her devotee Shandilya. Hallowed be the name of Sharada, she is easily available and attainable in this form to the true devotees. She is the Presiding deity of the मातृका-शक्ति Matrika Shakti. She grants boons to all supplicants. May Mother Sharada grant me peace!

No better elucidation can be seen in the world literature in respect of Absolute 'Brahmn' in the Mother aspect. Who other can do that? But the Divine Mother is the shelter and support for a forlorn person! One who has none to support is the child of the Sharada, who is Supreme Mother of the Universe; and, infinity lies between none and the one. The world history is full of legends that the world's greatest luminaries had nothing to support and rely on, except the grace Supreme; and, the description of the grace in this Dhyana Mantra is a complete symbol and form, where the Supreme takes the Mother form to fulfil a single wish of a rejected person, who strived for nothing material but only wanted to have 'Upnayana-Sanskars' to become a – द्विज 'Dwija', purely to live the life of austerity and seek the Grace which is Supreme bliss. This is verily, the story of the Vipra Shandilya. Vipra is Dwija in the Vedic tradition, being invested with 'Mekhala' alone.

Vipra Shandilya was born in the South or South West India in the Kritayuga – during very

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ancient times, much earlier than the time of the Rishi Veda Vyasa, as per the 'Sharada Tirtha-Mahatmyam'. His life story is acknowledged as the Shandilya Charita-a record now perhaps lost. The legend says as revealed by Shri Prakash Swami verbatim, that the Vipra Shandilya had none to support, he was not given Mekhala Upnayana Sanskar, for which he craved and roamed from place to place. Some recluse advised the boy to go to Varanasi-the famous ancient town of Kashi Vishwanath, where his ardent desire might be fulfilled. The boy went to Varanasi but none obliged him there, on the reason that he never knew his parentage and ancestory as he was not aware of his lineage. He only knew his name, with which he was addressed at his native place. Roaming from place to place in Varanasi, he met a Saint at a 'ghat' of the Holy River Ganga. Seeing the boy's earnest desire and great suffering, the Saint felt that the boy would become a महापुरुष—Mahapūrūsha a gifted and great soul, if his desire of Upnayana Sanskar gets fulfilled. So the Siddha saint directed the boy to go to Kashmir, the land blessed by the Vitasta River.

Thus the child Shandilya travelled the long hazardous journey and crossed hills and mountain passes to reach the Southern Kashmir known as Maraz-the modern Anantnag district. He kept wandering for some time when a Sarswat Brahmin took pity upon him and gave him the पञ्चवर्ण श्री सरस्वती मंत्र—'Panchvarana Shri Saraswati Mantra' and taught him the method of meditation. He directed him to go to the northern Kashmir called

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कामराज Kāmraja and stay there at the bank of the 'Madhumati' river and do तपस्या tapasya there at the base of 'Mahashaila' known as Harmukh mountain range. The later story is recorded in the Sharada Mahatmyam as already said.

According to the Charita too, Vipra Shandilya was directed to go to 'Shri Shaila' at the confluence of the sacred rivers, after his mind-set of लोक हित Loka Hita- the purposeful desire of goodness for others, was thoroughly tested. 'The लोकहित कार्य Loka Hita Kāryā and the परहित कार्य Parahit Karya', the terms meaning to do good to others–the mankind in particular, remained the strong Kashmiri ethos till the mass exodus of the K.P. community took place, in 1990 A.D.. When by and large the following Kashimiri axioms were used in day to day talks: (1) युस परस करि खार, तस छु गरस "Yūs paras Kari Khaer Tas Chhū Gharas" meaning that who so ever does good to others will have good for himself and his family; and: क्रयि खोत छु इंसाफ ब्वड़ - "Krēyi Khota Chhu Insaaf Boad' 'meaning that justice is greater than the offering prayers."

Before leaving the place mentioned Vipra Shandilya converted his Ashram into a Shrine of Shri Sharada and travelled further in the direction shown to him. He took sojourn at several places on his way to the allotted place. Among these, the famous place is the village Gushi in Kupwara district near the Tikker hill. There was a stone slab with carving of शारदा चक्र 'Sharada Chakra' and this

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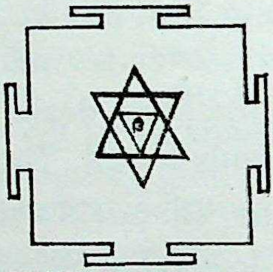
slab looks like a tablet. The carving is a centre of a triangle with apex downwards and Sharada Aum in the centre, the outside of the triangle are two intersecting equilateral triangles formed in a षट्कोण –Hexagonal way. The linear diagram is as 'Bindu-Trikona-Shatkona-Bhupurm-Iti':



YANTRIK DIAGRAM

During 1975-76, this slab was shifted from the centre of the sanctum sanctorum to a side wall of the temple and in its place an idol of सिंहवाहिनी दुर्गा –'Simhavahini Duraga' was installed by the local Hindus.

Returning to the main story of Shandilya Charita, his next sojourn happened to be टिक्कर-Tikker hill, where at midway is the 'शारदापल' - 'Sharadapal', a huge round stone fixed in the earth, only the round top whereof is seen. It is said that when Swami Nand Lal ji was brought from Shardi Village as a nude recluse by the tribal, they camped at this hill using this stone as the base of the cooking spot where they cooked their daily food. They left the spot in haste and panic striven on the arrival of the Indian Army, and the Swami stayed later there for his whole life. His three disciples and

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others changed this hill into an Ashram. At the top of the hill an imitating spring तत्सम कुण्ड—miniature copy of Shri Kshir Bhawani, Tulmulla, was dug and in the centre of it a temple of Simhavahini Shri Durga was constructed and the Devi enshrined there, with all reverence and invocation. The Ashram provided food and shelter to all those who visited the Ashram and stayed there for days and nights. A large shed with the roof of GCI sheets was erected, where a devotee could sit for the morning and evening, dawn and dusk meditation, as well as for offering prayers to Shri Durga.

Finally, Shandilya reached at the chosen spot of the peak of Shri Shaila, where Shri Sharada appeared to him giving him - साक्षात्कार Sakshatara. Mother Sharada addressed Shandilya as पुत्र-Putra, the son. "Ask for a boon O son! All your desires will be fulfilled." Vipra Shandilya had no other desire, but the one, for which he had strived hard and suffered long. So he requested for the 'Mekhala-Upnayana Sanskar'. "This will be soon done. Ask about some other boon. That will be granted," commanded the Mother. Vipra Shandilya supplicated falling at her Divine feet, "O Mother! If you be so kind and benevolent! Pray stay here in this very form for my spiritual awakening and for the betterment of the world." तथास्तु -"Tathastu-be it so" said the Divine Mother.

Thus came Shri Sharada into existence and blessed the Kashmir मण्डल Mandala and all those who came to this 'Shri Shaila' as pilgrims.

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In the meantime, the Brahmin of 'Maraj' area who had given Shandilya the 'पञ्चावर्ण मंत्र' - 'Panchavarna Mantra' was commanded to come to Shri Shaila along with 'Hotars and Purohits' and the necessary material for the 'Mekhla-Upnayana Sanskara' of Vipra Shandilya, Eventually, he received the मातृ भिक्षा -'Matri Bhiksha' from Mother Sharada herself and Sakhi—the companion, as mentioned earlier. He was blessed with the words: ॐ स्वस्ति सिद्धमङ्क *"AUM SWASTI SIDDHAM"*.

The name "Shasteika Deva Sharma" among the Saptarshis and other Rishis as referred to in the Sharada Mahatmyam of the Adi Purana' is perhaps the Brahmin preceptor of Vipra Shandilya, who gave him Panchavarna Sharada Mantra of 'Nila Saraswati' as said in the second line of Shloka of Sharada Sahasranama, while the first line is मुक्तिदा मुनि वाण्येशी शाण्डिल्य वरदायिनी। Mukti Da Muni Vaneīshi Shandilya Vardāyini. Thus concludes the Shandilya Charita. ॐ नमः.

It is not known as who constructed the huge and magnificent stone temple. The later kings added to its grandeur and architectural significance. Kalhan Pandit's Rajatarangini gives no account of it, except that during the King Kalasha and his son Harsha's reign some river side columns had fallen during severe earthquakes in the area. Later, two historians of Kashmir—Shrivara and Zonaraja gave some accounts of the happenings, and the destructions and devastations caused by Sultan Sikander of Shahmiri dynasty to which

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Sharada shrine must not have remained untouched. Sultan's second son Shahi Khan who revolted against his brother's tyranny destroyed his brother and his regime and enforced rule of law in Kashmir. Shahi Khan ruled over Kashmir for about 50 years and brought back Kashmiri Hindus who had run away from the Valley in the exodus, fearing danger to their life and honour. This king is named as Budshah in the annals of History. According to Zonraja the contemporary historian records the Pilgrimage of Budshah to the Sharada Shrine.

Alberuni the 8th-9th century traveller records his travel account of Kashmir. While going to Sharada Shrine with pilgrims, he met a Brahmin who was copying the manuscripts. On enquiry the Brahmin informed him that in future, bad times would be in offing so he was collecting and copying the manuscripts to keep these at a safe place. Alberuni was surprised to note that in the Sharada script, zero is written as a dot(.) and one is written as a round shape(0). When the Brahmin was questioned, he said that zero means nothingness called शून्य Shunya in Sanskrit language, which when put on the right side of the number digit gives it tenfold power; otherwise it has no substance. The point too is really a non-substance so a dot is a point in reference to an identity of Reality; while as (1) One is the infinite Lord manifest creator and the creation. Therefore, it is proper to write figure-1 as(0).

According to Albureni, the Sanctum Sanctorum of the Sharada shrine complex enshrined wooden idol of the deity Sharada. He

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further writes that it was the most famous idol revered in Hindustan and respected by all cults and religions. There is hardly any other evidence except that, some paintings of Shad Bhuja Sharada were in Kashmir. The Gujjars of Shardi village, however lament about the loss and go to the doorway and shout जय शारदा अम्बा, शारदे शारदे दिवी माती दी शारदी। "Jai Sharada Amba and Sharade Sharade Divya Mathi De Sharde", and दया करो शारदा माँ "Daya karo Sharada Ma".

But then, writings in respect of Shri Sharada in his travel account of the Arab traveller needs to be authenticated by reference to some other material source. For this, we must refer to the life and works of Shri Adi Shankarachayra, which gives a full and authentic confirmation of Albureni's account.

Adi Shankaracharya, the 8th Century scholar and the Saint-Avatar Purusha, an incarnation of great eminence and spiritual power that he was none other than lord Shiva incarnated. None equals him in his intellectual heights in the history of Hindu philosophical thought within the Saint Scholars, after Shri Krishna Dvaipayana Vyasa, the great genius of the *'Ayavartta'*. None could excel him after Shri Shankara, in the Advaita Vedanta.

It sounds much amazing that a child who lost his father in his early childhood and his mother, being a destitute, should learn all scriptures by heart, while standing outside the wall of a hermitage-school premises punctually, where the Vedas and other Scriptures were taught through

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loud chorus recitations. Adi Shankara was not allowed entrance into the School premises. He stood outside it daily and learnt everything by heart. Such was his sharp memory.

After his Mekhala Yajnopavit, Adi Sankara used to go for alms, door to door as a Brahmachari—the hermit boy. At the age of 8 years he became a recluse Sannyasi after seeking proper permission from his mother and left for the *Bharata Darshana*. Finally, he found his master at the hermitage on the bank of River Narmada. His Guru's name was Shri Govindpada, the disciple of a very great Saint, Gaudapada, in the lineage of the Adi Guru Vyasa. Shri Govindapada or Govinda Jati as he was popularly revered gave him proper initiation and taught him the subtle Vedanta Sutras of Shri Vyasa. Adi Shankara wrote a large and elaborate commentary on the Vedanta Sutra, on the Bhagwadgita and on all the principle Upanishads. He was not only a commentator, but the great scholar of the Hindu पञ्चायतन देवता—Pantheon Ganesh, Surya, Vishnu, Shiva and Devi. The Gouri Dashakam, Meenakshi Panchaka, Lalita Panchaka, Saundarya Lahiri, Shivoham and similar other works including Bhaj Govindam, which are still current in the religious ethos of the Hindus have been authored by him. He advised all the devotees to be in tune with the Lord, who is 'Brahman'-both manifest and unmanifest. In the Shakti tradition of Kashmir, the Kashmiri Pandits recite daily the Stotra of Gouri Dashakam, in the Shakti-Peethas. All men, women and children recite daily and on congregations गौरीं-अम्भां-अम्भुरूहाक्षीम...। "Gourim Ambam Amburuh-Akshim Ahameedei."

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Almost all this scholastic work was done by Shri Shankara upto the age of 16 years. Thereafter, as directed by his Master, he went from place to place discussing the doctrine of the Vedanta with eminent scholars of other schools of thought.

Such discussions were organized while probing the sensitive matters related to Brahmn, Prakriti and Jivatman. Some scholars got united to get rid of this youth of adolescent age, who wandered challenging one and all. But Adi Shankara defeated all of them on the basis of logic and critical thinking. Many great scholars and heads of the cults had to commit suicide by self imposed punishments of self immolation or by drowning themselves in the rivers due to humiliation. All the Hindu cults, sub-cults and adherents of different schools of thought were brought into one fold with freedom of choice of invoking and worshipping any form of Shiva, Vishnu and Shakti or the formless in tune with the Veda Vakya "*Sarvam Khalu idam Brahman*— meaning that all visible as well as invisible power of the proper set up of everything is Brahman." After bringing all the cults into the one fold of monism, Adi Shankara divided all the Sādhus, Saints and seers into the ten groups called Dashnami bearing the titled names of Puri, Giri, Bhārati, Saraswati etc., which presently do exist in the same manner and when they come together they stay at such places which are called *Dashnami Akharas*, where they are served with food and shelter.

Adi Shankaracharya did all this upto his age of 30 years. Then he went for pilgrimage to Shri

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Sharada at Shri Shaila. After answering the questions put to him in the Shrine complex by the scholars of Kashmir, he was offered the seat of सर्वज्ञ Sarvajana, the highest seat of wisdom in the Hindu spiritual ethos and he opened the Southern gate of entrance to the 'Temple Complex' which hitherto remained closed for entrance as none worth the name had come from south to that pilgrimage and earned admission to the Shrine. Adi Shankara worshipped Mother Sharada profusely in his heart and invoked the Divine Mother Sharada or the Divine power. Thus he received the grace and carried the Divine mission of the Sharada tradition to the South West and Western India where he established two *Muths*—the seats of learning in the name of Shri Sharada. These are (1) द्वारिका शारदा पीठ Dwarika Sharada Peeth and (2) शारदाम्बा पीठ Sharadamba Peeth at Shringeri. The other two Muths established by him is the Himalayan Muth at the Kedarnath—far north and the Puri Muth at Brindaban. In these four Peeths, he established the seats of Peethadisha, the incharge heads of the seats of learning with the title of Shankaracharyas, to his four main disciples, who had attained the highest of wisdom as their Master had in the गुरु शिष्य परम्परा Guru-Shisha Parampara, with the assignment of their duties to continue the Vedic message and to rectify the problems of 'Dharma' which naturally accrue in time and place. He established the order with their appointment.

After doing all this foolproof arrangement, Adi Shankaracharya as per the common belief, went to

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Kanchipuram, the place where he had got sustenance during his early childhood in the Kamakoti Shrine of देवीत्रिपुरा 'Devi Tripura' and gave up his body at the age of 32. Some say he merged with the absolute at the Kedarnatha heights of the Himalayas. His companion disciple got the seat of Shankacharya of Kamkotipeetham, where the present Shankaracharya Swami is His Holiness Jyayendra Saraswati-the 68th Shankaracharya who was appointed to the seat by his Param Guru H.H. Chandrashekhendra Saraswati Swamigal, the most revered one, who himself had got the seat at the age of 13, but who relinquished it in favour of his disciple H.H. Jayandra Saraswati Mahaswamigal and walked from village to village throughout the South and South west for 55 long years bringing back the majority of the whole area to the Sanatana Dharma. He passed away in 1994 at the age of 100 plus. He was the Jagat Guru in the spiritual sense of the term and is considered Avatara of Shri Adi Shankaracharya tradition, with similar cognitive faculty of the Vedic knowledge.

After these long narrations to give the authentication to the fact, that the मूर्ति Murti/idol of Shri Sharada at Shri Shaila was wooden, is that Shri Adi Shankara too enshrined Sharada by the प्राण प्रतिष्ठा Prana pratishtha of a wooden idol, and this idol is worshipped by the Peethadish Shri Shankaracharya Swami even now, though the pilgrims and others who visit Shringeri Peetha worship the gold idol, of Shri Sharada enshrined by Swami Vidyaranya the author of Shankara Digvijay. The मूर्ति Murti of Shri Sharada made of wood

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enshrined in the sanctum sanctorum of Shri Sharada Shrine was lost in earthquakes as said in the earlier pages. It is not known whether it was replaced later or not, but the Sharada Chakra carved on a large stone slab existed till October 1947.

Shri Sharada is also enshrined in the Shankaracharya Mutha of Dwarika Sharada Peeth. The Peethadipati H.H. Shri Shankaracharya Swami visited Kashmir in 1957-58. He was worshipped at Shri Rama Chandra temple premises by Swami Nirmalanand Giri, the Mahant of Sadhu Akhara near Barbarsha bridge at Sathu, Srinagar. Though Shri Shankaracharya walked barefooted a silver throne was placed with apparel umbrella, silver foot-stool and silver foot-wear to which he was ushered and seated. This worship was a memorable event, with huge gathering. Later, Shri Shankaracharya climbed the steps upto the Gopa hill and performed Puja at the ancient temple of Zeath Yaira (Jyeshteswara). The whole hill is a holy place. Then he installed the marble statue of Shri Adi Shankaracharya at the base of the Jyeshteshwar temple on the right side of the steps that lead to the main temple. Since ancient times the Kashmiri Pandits use to dig out clay at certain points of the holy hill which they would use to make पार्थिवेश्वर Parthiva Shivalingam for worship, later to be immersed into the Vitasta River in the evening. At foot of this holy Gopa hill on the road side is an ancient spring called Durga Nag, in the centre whereof is the temple, where Shri Durga is enshrined. The whole adjacent area is called

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Drugjan- a derivation of ancient name Durga Janpad.

On his return Shri Shankaracharya of Dwarika Sharada Peeth stayed at Jammu for some time and collected Shaligram from the store of Shri Raghunath Temple Jammu and enshrined them in the Sharada Peeth complex at Dwarika and sent the Pratistha photograph to the Adhishthata of Shri Raghunath Temple.

Sharadabal- The Sharada Upa-Peetha at Kalusa

The Bandipur-Sopore road, curves to the left towards Sopore via Vatlab. At this curve, the village Kalusa is situated. From the road a path makes a slope towards the interior of the village. This path extends to a rivulet, a distance of about sixty meters and the left side of the path from the road onwards has a stone wall which is the northern boundary wall of the Sharadabal premises. On the rivulet, there is a very small wooden bridge which connects the interior through the extension of the said path, where a cluster of the buildings of Kashmiri Pandits are seen on the both sides of the path way.

Across the wooden bridge mentioned at the left side of the bridge towards the east is the gate of the Sharadabal. When a person turns towards the gate, on his right the person perceives a very tall tree with very thick extended branches all around. The girth of the tree at the base is very huge, which is surrounded by the stone parapet wall about 4 feet high enclosing its three sides and the 4th side is in the Shrine premises where a shivalaya temple is

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constructed with stone masonry from three sides and fourth outer side is enclosed with the tree, giving a look of the fourth wall of the Shivalaya. In Kashmiri language this tree is called "Bren Kul".

Inside the Shivalaya is installed an ancient Shivalinga which is mainly worshipped by the devotees. Adjacent to it, there is another 4 feet Shivalinga called मेरु –Meru, on the front side of which is an image of the Buddha with carved head and half torso, facing the east. Near to it there is an eight inches tall idol of 'Nagarjuna' clothed in apparently of human frame as the head dangles at the right thigh of the idol and a human foot is visible at the left shoulder. The back of the statue resembles that of a पान पत्र—Betel leaf. It appears that the idol reminds of the कापालिक Kapalik cult of the Vajrayana Buddhism; because the Kapalik cult is the Tantrik blend of Shaiva and Vajrayana Buddhism of Mantrayana. Nagarjuna was the first of the Mantrayana Buddhism as also the Siddha of Natha Panth of Shaivism. This Meru and the idol was brought from a spring named 'Kalaya Nag' some seventy five years ago as the peasants of the fields around, found it while clearing the silt off the spring. They informed the Hindu inhabitants, who brought these idols and installed them in the Shivalaya.

The rivulet mentioned earlier comes from the Shrine premises. It is a branch of river Madhumati which enters into the premises from the eastern side and flows westward dividing the premises into two parts, and emerges out by the side of the

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Sharadabal gate. This rivulet is named in Kashmiri 'Dodhakohl' meaning the milk rivulet.

The bank of this rivulet forms the path to the centre of the premises. Here is the temple where Shri Sharada is enshrined in the form of two पिण्डी Pindis (the natural stone forms). This temple was constructed by a Kashmiri Pandit saint who had come from Srinagar and stayed in the premises for some time more than eighty years ago, say around in 1925 A.D.

These two Pindis were seated near a big tree since remote past at the place, where now the temple exists. These two Pindis (see the photo picture) symbolically relate to the narration of the 'Adi Purana' wherein the तपस्वनी ब्रह्माणी—Tapasvini Brahmini and her companion-first Garuda and then 'Sakhi' are mentioned to have visited the Vipra Shandilya. This also symbolizes the 'Kriya Shakti' and 'Ichha Shakti' mentioned in the Bhagwadgita chapter 8 verse 3, as 'भूत भव' Bhuta Bhava and 'अध्यात्म भव' Adyatma Bhava of 'अक्षर ब्रह्मन्' Akshar Brahmn, in the form of विसर्ग Visargaha (:)— the power that creates and forms the bi-polar worlds.

As already said these two Pindis rested near a tree since ancient times. Traditionally, these were painted with vermillion, (Sanskrit name Sindoor, a compound of mercury sulphate) mixed with heated clarified butter to make the तिलकम् Tilkam, annually on the auspicious day of Sharada Ashtami and Ganga Ashtami, according to the Agamic tradition

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of Kashimir. The village Hindus used to offer जल-अभिषेकम् Water Abishekam and worship these Pindis with flowers and अक्षत-rice grains. This used to be the daily morning routine traditionally.

The Sadhu, who as already mentioned, cut the tree and constructed the temple at that spot. He probably used the timber of the tree, in the construction work of the temple, after proper Abhishekam and प्राण-प्रतिष्ठा Prana Pratisha. Thereafter, daily Puja was done by the Hindus of *Kalusa* and the nearby villages of *Kharpura* and *Ajas*. They would perform the Puja with flowers and rice grains at the Sandhya periods of dawn and dusk daily and the recitation of Stotra followed the Puja.

In the mid 1960's a wandering monk—a Sannyasi came and stayed in the Sharada temple Parikrama for a few days to the surprise of the village folk. No Sadhu was hitherto able to spend a night there unperturbed being frightened; though dozens of them visited this place during the summer every year especially during the Yatra periods of Shri Amarnath ji cave. According to the village Hindus, none among the visiting Sadhus stayed for the night in the temple area, and, whosoever ventured to stay for a night there, was not seen in the morning there, but would go away during the night or otherwise would be found frightened and shivering in the morning. The Sadhus would request for the immediate travel by bus either for Srinagar or Sopore, without giving any reason but would display fear and fret.

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Astonishingly, this Sannyasi, as mentioned, stayed unperturbed. So the villagers requested him to stay there and made arrangements for his food and shelter. He selected that very corner for his stay where none ventured to stay for the night. The villagers built a small room hut as an extension of the परिक्रमा Parikrama space outside with the door inside Parikrama and a small window towards the rivulet. The Sannyasi who stayed there was Swami Govindananda. He was initiated to the Sannyasi order in the Ramkrishna Mission Muth at Madras. After getting initiated, he opted for the life of a wandering monk and covered whole of India in his journey going from village to village and state to state from Maharashtra to Assam and Kerala to Himachala Pradesh receiving one time food in his hands and eating near a tree. Basically, he was from Kerala and could speak and write in Malayalam, Tamil and the Devanagari script as well and could communicate in that script. Hindi, he could speak with same fluency. He finally stayed in a famous Devi temple-the roofless one at the bank of Byas River in Mandi town of Himachal Pradesh. After a few years, he suddenly left the place and reached Pathankot, where he saw groups of Sadhus going to Shri Amarnath Yatra. He too went for the pilgrimage with the annual Chhari Yatra to the cave. On return from the Yatra, he continued roaming in Kashmir as before and in this way reached Kalusa and stayed at Sharadabal for over twenty years until he attained Nirvana. He was buried in the premises of the village cremation ground with proper Sannyasi burial system but not according to his personal will and choice. He had chosen the place of his Samadhi near the entrance

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gate just adjacent to Shivala under the shade of the 'Bren' tree. This 'will' he had expressed after the annual Hawan Yajna of Guru Purnima and said: "I would not be alive to see the next years Hawan, which should be continued annually and after his death he should be buried at that particular spot."

Pandit Sarvanand Qazi belongs to one of the affluent families of the villagers of Kalusa. A highly educated and an upright person, he had cultivated a good rapport with Swami Govindananda. His whole family served the Sannyasi. During the congregations they received devotees and provided necessary items for the pilgrims to the Shrine. Many others too held the Swami in good esteem and did his bidding, as this Sannyasi did great service to the Sharadabal shrine. First of all, Swami Govindananda checked all trespasses to the shrine premises with stern discipline. There was no check and no one listened to the reason, but this Sanyasi was very stern, in keeping the sanctity of the shrine in its purest form. Pretending wrathful anger, he stopped every kind of trespassing by raising the height of the boundary wall by masonry stone work and by erecting the wall around the shrine. He got a couple of wooden bathrooms constructed over the stream near the main gate for females as well. He cleared and cleaned the whole area of the premises, planted hedges partitioning the area in beautiful layout making the paths to Shivala and the Sharada temple and the banks of the stream and gave the area a good shape of a garden and terraces in front and the rear of the Shrine temple. Thereafter, he would give his attention to Upasana, Hawan-Yajnas of flower offerings and organized

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congregations, apart from his routine उपासना– Upasana of the Sharada Devi.

In 1976, Swami Govindananda started Havans-Yajna on the Ashada Purnima, also known as the Vyas Purnima or Guru Purnima. He went to Bijbehara town and invited a famous Hotar चन्द्र तारक -'Tsandra-Taruk' for the purpose of an Agamic Havan, arranged performance of Panchdeva Havan Yajna as described in the Laughakshi Paddati of Kashmir. Himself being a Sannyasi, he never entered into the 'Yajna-Shala' but instead saw the performance from outside the fencing as the Sannyasi can not perform the Havan-Yajna, according to the Vedic tradition. He invited all the Hindus of Kalusa and other two villages in the vicinity-Kharpura and Ajas to participate and hired the services of cooks to prepare food and other edibles for Prasad etc. as the Kashmiri Pandit tradition demanded. He also invited a few dozen recluse Sadhus from Srinagar, Bandipur town and other places of the valley and made proper arrangements for all, in cooperation with the village folk. Thus that was a grand सामूहिक हवन Samuhik Havan, from the cross section of the society.

After the completion of the Yajna and प्रसाद वित्तीर्ण food services, which he supervised personally, he went to the 'Hotar and Purohits', bowed to them and paid them 'Dakshina' individually. Then he bowed to each of the Sadhus, young and old and paid them Dakshina according to their status, under the directions of the Sadhus who had

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managed to invite and bring them to the Shrine. Next morning he would pay them their bus fare and give them grand send-off at the bus stand. This practice continued till his life time in the Sharadabal Shrine.

A couple of months later, he arranged for the ललिता-सहस्रनाम पुष्पार्चना 'Lalita Sahasranam Pushp-archana' performed by the expert Sadhus of the Shakti Marga learned in the कादि विद्या Kadi Vidya. Some forty two learned recluse Sadhus actively participated in the groups of six in each sitting, one taking the seat of Hotra and five others repeating the Sahsranamavali while reading from their sacred text of the Lalita Sahsranama. In each sitting, the Sahasranama were recited by one, each offering flowers to the Lalita Tripursundari invoked in the centre with कलश Kalasha and मण्डलाकार Mandala Diagram, according to the sacred texts. One devotee supplied two thousand lotus flowers obtained from Mansabal lake, free of cost, while other varieties of flowers-rose, marigold and aromatic Kashmiri herb-plants of all hues and scents were collected and offered during the अहोरात्र पारायण-twenty four hour continuous recitation; each group reciting the names of Sahasranam a prefixing ॐ 'Aum' and suffixing नमः 'Namah', twice in one sitting and then rotating group wise affording proper rest to the पारायण कर्तृ devotees, who were reciting the sahsranama.

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After completion of this Pushparchana, prayers were recited and the Brahmchari recluse Sadhus performed *Til*—sesame and *Ghee Hawan* in their own manner. Then the Puja of Shatkona (hexagonal Shaped) Mandala was undertaken, in the sanctum of the Shrine of Shri Sharada. It was performed and concluded with the distribution of food to the Sadhus and the local inhabitants of the three villages. It was a marvellous function giving a higher ecstasy of peace to one and all.

During the ensuring period Swami Govind-ananda motivated the devout women of Kalusa village to take up the cooking activity during such functions in the Sharadabal. All worked enthusiastically and fulfilled the desires of the recluse to arrange these congregations and religious festivities, for spiritual benefits.

A permanent यज्ञशाला Yajnashala with properly ventilated roof was constructed. The roofed kitchen about 15 feet away from the Yajnashala of pacca bricks was constructed. Technically in Kashmiri style a वुर 'Wurra' was made, for making the Naiveda, which would befit all the devotees, where more than ten large cooking pots could be placed at one time. Thus the arrangement became a permanent feature of the Sharadabal Shrine.

During this very year in the coming autumn Navaratra, Swami Govindananda arranged Navaratra Upasana in the temple, with the strict discipline of closing the sanctum sanctorum of the shrine for the public for nine days of Navaratra Sadhana. The daily worshippers were asked to do

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their Puja on the verandah at the gate. The performer's credentials were tested by Swami Premananda of Bandipore Shiva temple, popularly known as the Mauni Baba, in presence of the prominent villagers of the three villages and then only the villagers agreed to allow the closure of the main shrine for 9 days for the public.

Navaratra Sadhana was invoked under the 'Laughakshi' pattern of Kalash Puja and 'Bhumi Puja' by the Purohit of the village and Shri Navadurga was invoked by यव-आरोपण sowing barley with proper consecration. All the 13 chapters of the Durga-Saptashati with Kavacha, Argala, Kilaka, Ratri Sukta, Devi Sukta, Devi Atharvashirsha, Kunjika Stotra Pujanam, Pushparchana was performed daily for nine days with proper 'पञ्चशिखा अखण्ड-ज्योति स्थापना'—Panchshikha Akhanda Jyoti Sthapana at the time of Kalasha Puja. The holy sprouting of the barley was visible on the 4th day and on the 9th day the barley seeds had grown and stretched towards the other wall of the sanctum sanctorum as tall as the ripened paddy plant. On the 9th day, the door was opened for the public which marvelled at the sight of the (यज्ञ-कुण्ड) Yajna-Kunda, giving a very vibrant look of the Sharada Devi as the Nava-Durga. Chandi Yajna-Havan was started and concluded on the 10th day which is Dashmi tithi. Shri Jagannath Chandra of Srinagar, Shri Shyam Sunder of Sopore and the local Purohit performed the Havan. Shri Chandra was given the seat of Vyasa (Chandra-Tarak)-the Hōtār and the person who performed the 9 days Navaratra Upasana performed the Hawan as

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Yajmān. All sacrifices mentioned in the Durga Saptashati were offered using the coconut as being the symbol of Asuras which were destroyed by Shri Durga as Shri *Maha Kali, Maha Lakshmi* and *Maha Saraswati.* At the conclusion hour, nine Kumaris were worshipped invoking, in the manner of Shodashopachara Puja-Paddhati, Argya, Asana etc. for receiving grace of Shri Durga, in the manner of (1) Shailaputri, (2) Brahmacharini, (3) Chandraganta, (4) Kushmanda, (5) Skandamata, (6) Katyayani, (7) Kalaratri, (8) Mahagauri, (9) Siddhidhatri.

During the winter of this year, Swami Govindananda motivated Shri Sarvanand Qazi for Search of Sharada 'Sahasra-Nama'. During that period of time Shri Sarvanand Qazi happened to be the principal of a Government 10+2 pattern school in Kupwara district. He found the Sharada Sahasranama manuscript in the Sharada script with one Narayan joo of Andrahama village. Sh. Narayan joo recited it and Shri Sarvanand Qazi wrote it in the Devnagri script. Due to mispronunciation of the recitation and the transliteration of the Sahasranama, it was full of errors. However, Shri Sarvanand Qazi got it printed on a litho-press. This printed Sahasranama is the first time print publication in the history of the Sharada Sahsranama publication. It was distributed among the devotees of Sharada then. This paved way for further work on the Sharada Sahasranama. Sometime after, Shri Ramkrishna Sastri 'Aveya', editor of the Sanskrit Magazine 'Suprabhatam', and the Librarian of the famous Sanskrit MSS Library of Shri Raghunath Temple

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manuscript library was contacted. He gave a copy of the manuscript of Shri Sharada Sahasranama for compilation that helped to get it printed at the Chand Press, Jammu. Two thousand copies were printed by Swami Govindananda. There existed some printing errors for want of proper proof reading, which were corrected manually. This Sahasranama though priced at Rs. 2/- per copy to cover the cost of publication, was distributed free by the Swami. This was taken as welcome gesture by the devotees of Srinagar, Jammu and Delhi as Swami Govindananda got full cooperation and funds to get the idol of Shri Sharada made on the basis of the Dhyana Mantra of Shri Sharada, as given in the Sahasranama as well as the miniature painting, got from one Shrikanth Petū of Zaindar Mohalla Srinagar, a copy whereof was drawn by a famous artist Shri Suraj Tikoo. This copy of the original one was given to Jaimini sculptors (Arts) of Khazanē wali Gali, Jaipur, who made the marble idol of single piece stone. This Murti was installed with proper प्राण-प्रतिष्ठा Pran Pratistha, consecration and invoking Shri Sharada in the Murti. The well learned Purohits under the guidance of Shri Pitambar Shastri of Rainawari performed the service of invoking and installing Shri Sharada in the sanctum sanctorum of Sharadabal Shrine. (See the Photographs).

There after, proper Devi Puja with regular Abhisheka of Murti and proper वस्त्र निवेदन समर्पण dressing and other services as per Hindu ethos became daily routine. Devotees would visit the shrine, which remained open for day and at the

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twilight संध्या for Puja. The other annual Havans continued as usual and the visits of the devotees augmented.

Swami Govindananda lived for about 11 years after the installation of the Murti of the Divine Mother Shri Sharada. This decade of life which he devoted was with activities focussing on the development of Shri Sharada Shrine. Some miracles also happened to several devotees who did contribute in the Nishkama Bhava to the development of this sacred Shrine. One Mr. Bhat of Karan Nagar Srinangar purchased a lot of Devdar logs in auction at the Government Timber Depot at Parimpora, got this timber sawed, according to the architectural designs at the Parimpora saw mill and sent two truck loads of timber to Sharadabal. A well known businessman, Shri Mela Ram of Srinagar sent 23 GCI sheets and some plain G.I. sheets to the Shrine. The roof of the Shrine Temple was renovated and reconstructed. A hall of 45 ft x 20 ft. was constructed on the right side of the Shrine Temple, adjacent to the hut of the Swami, and the boundary walls were roofed with the remaining G.I. sheets and old G.G.I. sheets to protect them from the weight of snow and the heavy rainfall. The hall was named as the Ananda Bhawan. All village folk and devotees from other places of Kashmir stayed in the hall in groups during Hawan and other congregation or otherwise the hall become the place for daily assembly of कीर्त्तन-भजन Kirtan Bhajan of devotees in mornings and evenings, to recite prayers and do individual meditation and Japa.

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The whole premises of the Sharadabal gave a beautiful look of a garden in terraces. In front of the Sharada Shrine, path leads on to the Swami's hut. To the east, is the rose garden enclosed with hedges and arch gate in the left of it is the ground floor where food Prasad is served. This ground ends at the rivulet. Ghats have been laid out with the Diver stone on the both sides of the rivulet to facilitate the pilgrims and others for washing and bathing. A 'ghat' has been paved out side the gate too.

After all this was done under the spiritual guidance of the Swami the floor of the temple of Santum Sanctorum was paved with coloured chips and the tiles fixed on the walls. The marble was fixed all around the floor surrounding the huge 'Bren-tree', being a symbol of spiritual existence. During mid 1980's Shri Sarvanand Qazi was elected Chairman of the Sharada committee of the Villagers and Shri Manohar lal was elected the Secretary. Both these persons gave full cooperation in the activities of Swami Govindananda and his mission–like work were done to his entire satisfaction with zest and zeal.

There are 16 springs, many of which have ancient walls made of chiselled stone. Each of the spring is known by the ancient name of नाग–Nag. We have Jogi Nag, Nath Nag, Kalai Nag etc., where Nag in Kashmiri means the spring and is associated with Naga culture of the yore. Jogi Nag refers to the Yogis and Nath Nag refers to the Nath Panthi Yogis. Kalai Nag refers to the boundary and it gives the clear notion that beyond this spring must have been the boundary of the ancient and medieval

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Sharada Shrine complex. About fifty yards away from this spring is the Sheikh pura Mohalla. This Kalai Naga must have been a large spring in the medieval times which is now shrunk to a small spring. The gush of water is still there. The Meru Shiva linga and Nagarjuna idol were got out from this spring and carried to Shivalaya near the "Bren" tree at the gate of Sharada Bal. Those who got out these two idols from the spring say that they tried hard to get the stone slab which appears as a lid on the spring, but they failed. The stone slab, must be very large and is fixed with earth filling, giving it the present shape of प्रणाली pranali of Shivalinga. Beneath the stone slab there must be a treasure of ancient idols which that time Hindus must have hidden against the wrath of Sultan Sikander Butshikan. A walled area of land on the right side of the slope, which leads to the field as already said, is now a graveyard with a few graves. In the Bandipur revenue record this walled land is shown as the land of Sharada. Thus far is the history of Sharadabal shrine of Kalusa, which has reference in regard to the Tapasya of Vipra Shandalya.

Now the attention goes to Sharada Panchanga, the MSS whereof is available in the Shri Raghunath Temple Jammu manuscript Library. Panchanga is the five fold description of Shri Sharada in (i) शारदा पटल Sharada Patal, (ii) शारदा स्तोत्र कवचम् Sharada Stotra Kavacham, (iii) शारदा पूजा पद्धति Sharada puja Padati, (iv) शारदा चक्रोपासना Sharada Chakra Upasana and (v) शारदा सहस्रनाम Sharada Sahasranama.

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References and notes:-

(1) Kalhana was the 12th Century Historian, who wrote Kashmir history of about 5000 years from 46th year of 'Kali' Samvat.

(2) 'Hotar' is one who recites the Vedas at the Yajna. He is also called Vyasa and Chandra Taruk in Kashmir. Yajman for Vedic term purohitam one who makes offering Haler is a seat of learning.

(3) According to A.M. Stein, the German scholar who translated Rajatarangini into English language with elaborate research work tracing the ancient and medieval names of the towns and villages of Kashmir. The name given to Kalhana was Kalyana. Being the son of the minister of the contemporary king named Champak, who used the 'apabransh' derivation of the Sanskrit name Kalyana to Kalhana. Amazingly, he used the most modern mode of tracing the ancient history of Kashmir by referring to monuments addicts, engraved copper plates (Pattas), written accounts by contemporary writers, war chronicles, stone slabs fixed in the ancient temples where the historical details were recorded etc.

(4) Reference Devi Sukta of Rg Veda Sukta (a) Rishi Vak-Ambrini. Vak Ambhrini means one who is covered or dressed with sounds of words. Rishi Patanjali calls it 'Ritambara Prajna' i.e. the wisdom clothed in Truth also see Yoga Sutria Chapter-1)

(5) Mekhala is a very ancient Vedic Sanskara. Yajnopavit Sanskar was introduced by Rishi Vishwamitra after giving the mantra of Gayatri Chhanda-the Sun worship in the form of Gayatri, Savitri and Saraswati. Among Kashmiris Mekhla word is used to this day for the Sanskara.

(6) Refer to Durga Saptashati chapter 11 Shaloka 48. About the Tripura and Lalita Trimshati. (Shasteika Deva Sharma Rishi appears to be the adept of the Tripura Upāsana as given by Dattatreya to Parshurama. Duttatreya was the son of Rishi Atri and half brother of Dūrvāsā Rishi. Both these were the worshippers of Jnana, Iccha and Kriya Shakti, in its sublimely as is referred to in the form of Tripura the mother of three worlds. Rishi Durvasa has also written Devi Mahimnapara. In the Devi Bhagwat Mahapurana

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the story of Hayagriva is elaborately given and also the prescribed Devi-Upasana. The Skand Mahapurana gives the detail of Hayagriva imparting the higher knowledge and practice of Shodashakshari in the form of Lalita Tripursundari, the Lalita त्रिशती Trimshati and the Lalita Sahasranama. The Veda Vyasa has written the Markandeya-Purana, and the Durga Saptashati forms a part of it. It refers to the period of Sarvanik Manu, while the present period of the aeonic time is that of 'Vaivasvat Manu'. The reference of Gautam's invocation of Shri Durga needs therefore, be understood in the context of the change of Manvantara or is Deva Sharma's reference here to the one who gave Shandilya the Panchakshari Sharada Mantra? This is a matter of further research.

(7) This appears Shri Vyasa's tribute to the Vipras of Kashmir of that ancient age, recorded by him in the Sharada Mahatmyam.

(8) (Sharada script is one of the most ancient scripts a sister script of Brahmi script. This script has been is use in writing Sanskrit since antiquity. Unfortunately this precious script is getting lost and made redundant now. Only a couple of hundred Kashmiri Pandit know how to read and write the Sharada script presently.

(9) The Arabs took number digits from India in 8th century A.D. and called it Hindsa meaning "from Hindustan; from Arab the numbers travelled to Europe in the 9th century. Incidentally, the Arab numbers write zero as a dot.

(10) Some literary records show that Shri Adi Shankara lived in the 6th century B.C. Saint Ananda Giri gives the date 44-12 B.C. The western scholars give the date at late 8th century. Comparative study of the succession chronology of the Peethdishevars of the Shankaracharya seat of the 4 Muths can give the real insight of the time of Shri Adi Shankaracharya's life.

(11) For Drugjan and Durga janpad refer to the English translation of Kalhana's Rajatarangini by M.A. Stein.

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Notes:-

(1) Devi Sukta Rg Veda Sukta, Atharva Veda: Devi Atharva Shirsha Richa no. 5 refer to the 'Vak' as primary source of Pranava/the universal sound of Aum.

(2) The Durga Saptshati, 3rd Adhyaya and chapter 5 refer to the Devi with many facets of the manifestation.

(3) The Sharada Sahasranama concluding Shaloka which reads: "सौः ह्रीं श्रीं शरद्बीजशीर्पा नीलसरस्वतीङ्क", the Neela Saraswati with three Bijas refering to the purity, aesthetic and wisdom.

(4) Patanjali Yogdarshan Chapter 3 sutra 27, which reads चन्द्रे तारा व्यूहज्ञानम्ङ्क26ङ्क Chandrē Tārāvyuha Juanam which is inner illumination.

(5) M.A. Stein's Rajtarangini English Translation is based on the Sharada manuscripts.

(6) Shri Jyestha is one of the ten Mahavidyas is the symbol of horror and devastation form of the power of Shakti called Dhumavati. Jestheishwara Shiva is at the Shankara-chārya hill, historically known as Gopadari hill where Shiva temple was initially constructed by Raja Gopaditya whose place was at the base slope of the hill, which is presently named as Gupkar.

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SYMBOL FORM AND CONCEPT OF PUJA PADHATI

The Nigama Scriptures (Vedas) and the Āgamā Scriptures (Tantra Karikās) have the unique way of expression in relation to form symbols and sounds. The Nigamās express the forms in words and Āgamas give them Symbols and Sounds. Thus the three principles make the whole method of recitation and the system of invoking the grace of One Truth in different forms, which the adepts work out according to their bent of mind, aptitude and state of development, under a Master-preceptor's direct guidance. The variances are surely there, in relation to time and place. Nevertheless, the aim, objective and the basics are one and the same.

Each form has a नाम name and रूप with an individual shape. The shape of the form is called Yantra. Its name is a वर्णात्मक ध्वनि स्पन्द sound and the sound is called मंत्र Mantra. The method that keeps the both Yantra and Mantra in proper manner and invokes grace in these, is adored as the Tantra Karika. Tantra is defined in these words:- "तनुः त्रायते यत् तत्तन्त्रः" ङ्क "Tanūh Trāyatei Yat Tat Tantra". It means that 'what protects him, who takes abode in the physical body frame, is called Tantra. It is true with all forms in the universe, as all forms belong to the formless, that is unknown and unknowable, who is unmanifest, yet creates and gives proper systems and arrangements to the

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whole universe. The Veda describe: "The unmanifest as unknowable". (Refer to Rig. Veda Mandal 10 Nasdisi Sūkta). What is known is His cognizance – The self aware of itself, which comes out as a power and force called ज्ञानशक्ति Jnana Shakti. The knowledge, the luminance of the self luminent absolute never to be considered as one lamp lightning the other-the self luminent ever. This Mother Power is called Shri Saraswati; and Mother Sharada is a form of Shri Maha-Saraswati. The second volition of the unknowable is expressed as the Absolute 'will and desire' as described in the Vedic Mahāvākya- "एकोऽहं बुहस्याम" "Ekoham Bahusyamaha" i.e. I am One and let Me be many." Shrimad Bhagwadgita chapter 8 verse 3 describes the first volition as *'Adhyatma-Bhava'* and the second volition as *'Bhuta-Bhava'*. These two volitions combined are the word 'Aum', the Primal sound that work out the process of involution (devolution) in the form of Sharada Visargaha (:)— being the bi-polar universe. Hindu ethos describe it and believes in it, the Agamas also describe the God as the word in this manner:- "In the beginning there was the Naad-Brhrama and the word/Shabda was with Him, and the word was verily 'Vak'; and the God said-let there be the world and there was the world."

The primal word 'Aum' is the combination of three basic sounds in the form of three letters of alphabets denoting three powers called कारण त्रय— Karan Traya or the three causal forces or powers, viz. the power of creation, the power of sustenance, and the power of destroying. Whatever is created

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through the power of 'Will and Desire' may sustain for a period of time, yet it must be destroyed, is the Divine will, as being the cycle of involution. This scheme of things implies renovation and therefore, the changes are affected in a proper cyclic order. This issues the concept of rebirths and reincarnations and the processes of evolution, after the creation, which is the process of involution or evolution. In this way, the form, sound and process which help both to evolve, is the concept of Yantra, Mantra and Tantra.

The first ऋचा Richa of the Rig Veda reads as under:-

"अग्नि मीळे पुरोहितं यज्ञस्य देवमृत्विजम् होतारं रत्न धातमम्ङ्क"

.... ऋग्वेद मण्डल १ऋचा१ङ्क

Transliteration:-

Agnimīldei Pūrōhitam Yajnasya Devamritvīyam Hōtaram Ratna dadatam (Rg Veda Mandala 1 Rcha 1)

English Rendering:-

Through the invocation of Agni that carries the offerings to Devas, who when satisfied give back the gems (of knowledge and wisdom) to the performer of offerings, as well as to one who recites Mantras.

The Rig Veda begins with the word Agni, which literary means fire. This word is combination of the letters अ (a) + क् (k) + न (n) + इ (i). This word represents the first vowel sound (a) and the first

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consonant sound (k) of the Sanskrit alphabets which consist of 16 vowel sounds, 33 consonants and three compound consonants making a total of 16+33+3=52 sound letters of the alphabets which are in the scheme as under:-

16 vowels are अ (a), आ (ā), इ (i), ई (ī), उ (u), ऊ (ū), ऋ (r), ॠ (R), ऌ (lr), ॡ (Lr), ए (e), ऐ (ai), ओ (o), औ (au), अं (m), or (n), अ: (h). These 16 vowels have one unit sound called ह्रस्व Hrasva, two unit sound called दीर्घ Dhirga and three unit sound called प्लुत Plut. All the vowels sounds have the names of 'Shakti Kalas' and a presiding Shakti called अमा (Āmā). The consonant letters are in this manner, in groups:-

(a) क् (k), ख् (kh), ग (g), घ् (gh), ङ् (n)-called Kavarga with Shaki KĀMĀ

(b) च् (t), छ् (ch), ज् (J), झ (jh), ञ (n)-called Chavarga with Shakti- चारु +अङ्गी=Charvangi

(c) ट् (t), ठ् (th), ड् (d), ढ् (Dh), ण (N)-called Tavarga with Shakti- टङ्कधारिणी

Note:-

Tankdharini (One who wears 'Ta', the Tankar or ड्यजिहोर Dejhuru (टङ्कधारिणी) – see the photo copy of the Sharada Murti at Sharadabal. These ear ornaments rest on the breast of Shri Sharada.

Kashmiri Hindu women wear Dejihore, hanging ear-ornament to this day. Adi

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Shankaracharya praised the ear ornament of Shri Devi in this manner:- (Refer to Soundarya Lahiri Verse 28)

सुधामप्यस्वाद्य प्रतिभय जरामृत्यु हरिणीं,
विपद्यन्ते विश्वे विधिशतमखाद्या दिविषदः॥
करालं यत्क्ष्वेलं कवलितवतः कालकलना
न शंभोस्तन्मूलं तव जननि! ताटङ्क महिमा॥२८॥

Transliteration:-

Sudhām apya āsvādya Pratibhaya jarāmrtu-hanīm, vipadyante visve vidhi sātamakhādyā divishadah; Karālam yat ksveam kavalitavatah kāla kalanā, Na shamhos-tanmulam tava janani tātank mahima (Shri Saundayalahiri verse 28) यत्क्ष्वेलं/यत्क्ष्वेड-पाठभेदः

English Rendering:-

O Mother! All the realms of the universe including their celestial inhabitants, the creative and other power forces, who drank nectar of life after अमृत मंथन—Amrit Manthana, which provides immunity from old age and death shall die and get destroyed ultimately at Mahapralaya. But Shambo-the Benign Shiva whose consort Shakti Thou art and who swallowed virulent poison at the time of Amrit Manthana, holding it at His throat, shall still remain to renovate the universe. It is verily, all due to the peculiar virtue of thy "Tatanka"- the ear ornament called Dejhoar in Kashmiri language.

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Next are the following letters in their scheme:-

(d) त् (t), थ् (th), द (d), ध् (dh), न् (n)-called Tavarga with Shakti Tara.

(e) प् (p), फ् (ph), न् (b), भ् (bh), म् (m)-called Pavarga with Shakti Parvati.

(f) य् (y), र् (r), ल् (l), व् (v)-called Yavarga with Shakti Yakshini

(g) श् (ś), ष (sh), स् (s), ह (h)- with Shakti Shri Sharika as Chakreshevari at the Sharika Parvat where natural स्वयंभू शिला Svayambhu Shila, self-forming sacred rock exists.

Shri Chakra appears on a huge rock. It is called Shri Sharika Chakreshwari at the Sharika hill. It is a Siddha Peetha.

The compound consonants are क्+ष=क्ष, त्+र=त्र, ज्+ञ=ज्ञा ज्ञ k+s=ksa, t+r=tra, J+n=jna. ksha is recognized in the medulla pluxus called Ajna Chakra, thus making the alphabets of 50 letters. Each Matrika Shakti has a Shakti Peeth throughout the Indian spiritual triangle from Kashmir to Kerala and from Kerala to Kamrup—the modern Assam region. These Matrikas of fifty letters is called वर्णमाला Varnamala or the garland of letters the compound consonants ज्ञ Jna and त्र Tra are used in the यंत्र Yantra, मंत्र Mantra, तंत्र Tantra, ज्ञान Jnana, ज्ञेय Jneya ज्ञत्र jnatra etc. All these are pertaining to Divinity and the sublime wisdom. The total Mother sounds are 52. While fifty two weeks

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make up a year and 5+2 make up a week of seven days. We can count the moon phases of cresent moon 7 days half moon 7 days and full moon twice seven days which are the moon phases in the form of both rotation and revolution of the moon approximately in 28 days. Similarly, we can count the development of humans at both stages of pre natal and post natal, i.e. after birth periods in terms of 7 days, 7 months and seven years etc.

The मातृका Matrika sounds are inherent in the cerebro-spinal systems of the human body. These sound impulses work and regulate all the functions of human machine of different systems in different, motor and peripheral systems. The electro-magnetic sound waves have been deciphered by the modern science but the exact single sound is yet to be understood and heard of yet, but these are understood by the Yogis, who perceive their distribution in seven Chakras called grossly the seven nerve plexuses. The sublime sounds and Chakras are to be perceived in the mid channel of cerebro-spinal fluid. Both blood circulation and the nerve impulses sustain one another and become complementary to it; therefore, has relevance to the respiratory system which carries Prana – the vital air. The conditioning and control of the breathing rhythm of respiration is therefore, the first preliminary for all the varieties of Yoga systems. If science uses the Sanskrit sound alphabets in the machines, exact sound impulse might be understood and worked out.

All these 52 Matrika sounds are called Shri-Mata or Shri Sharada, the presiding deity whereof

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is said to be Shri Maharajni. (Refer to the first shloka of Shri Lalita Sahasranama, the first line of which says: "Shri Mata Shri Maharajni Shrimat Simhasaneshware".

''श्रीमाता श्रीमहाराज्ञी श्रीमत् सिंहासनेश्वरीङ्क'' श्री ललितासहस्रनामङ्क (Verse1)

The knowledge of Matrika Shakti is necessary in श्रीशारदा अर्चना—the Shri Sharada Archana. Before doing the Archana, न्यास Nyasa is essential. अङ्गन्यास Anga Nyasa, करन्यास Kara Nyasa, अन्तर्मातृका न्यास Antar Matrika Nyasa and बहिर्मातृकान्यास Bahir Matrika Nyasa are given in the Archna Paddhati. Matrika Puja is performed on the 9th month of Paush Sankranti in Kashmir. This Puja is performed throughout India as "Shashti Puja".

As is known, each Matrika sound has a कला Kala (digit) called Shakti Kala. Each शक्तिकला Shakti Kala has its meaningful name. It is therefore, valuable for the adepts if the names of each Matrika are recorded here.

मातृका नामावली

Matrika kala names (vowels)

अ (a) = निवृत्तिकला Nivriti kala, आ (ā) = प्रतिष्ठा Pratishtha, इ (i) = Vidya ई (ī) Shanti, उ (u) = Indika, ऊ (ū) = Dipika, ऋ (r) = Mochika, ॠ (R) = Para, ऌ (l) = Sūǩshonā, ॡ (l) = Sūkshmatarā, ए (e) = Jnanamritā,

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ऐ (ai) = Āpyāyani, ओ (o) = Vyapini, औ (au) = Vyomrūpā, अं (m, an) = Ananta, अ: (h or Aha) = Srishti. Total 16 Matrikas.

Note:-
Refer to Shrimad Bhagwad Gita chapter 8 verse 3.

Where it reads:- "Bhavakara Visargaha(:) Abhidiyata". the visarga (:) denotes bi-polar creation. The Sanskrit word for creation is Srishti (सृष्टि)

MATRIKA KALA names for Consonants

क् (k) = Rdhi, ख् (kh) = Smriti, ग् (g) = Mēdha घ् (Gh) Kānti, ङ (n) = Lakshmi, च् (ch) = Dyuti, छ् (Ch) = Sthira, ज् (J) = Sthiti, झ् (jh) = Siddhi, ञ् (n) = Jada, ट् (t) = Palinī, ठ् (th) = Shānti, ड् (d) = Aishwarya, ढ (dh) = Rati, ण् (N) = Kāmikā, त् (t) = Varda, थ् (th) = Ahlādinī, द् (d) = Prītih, ध् (dh) = Dīrgha, न् (n) = Tīkshanā, प् (p) = Raudri, फ् (ph) = Bhaya, ब् (b) = Nidra, भ् (bh) = Tandra, म् (M) = Kshuda, य् (y) = Krodhinī, र् (r) = Kriya, ल् (l) = Utkarī, व् (v) = (1) Mrutyurupā (2) Chandrakala, श् (ś) = Pīta, ष् (s) = Shevēta, श्वेता, स् (s) = Asita, ह् (h) = Ananta. Vowels = 16, consonants = 33. Total 49 plus 3 compound consonants क्ष, त्र, ज्ञ. In all are 52 Matrikas. Since क्ष is conceived in the अज्ञाचक्र Ajna chakra the 50 Matrikas are calculated in the Matrika Kalas. The

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remaining two त्र, ज्ञ Tra and Jna are to be deciphered in the योगक्रिया Yoga Kriya of discipline.

According to the Shaivagamas, popularly called Kashmir Shaivism, there are 94 kalas from Sadashiva to the material worlds. Since अव्यक्त-अक्षर Avekta Akshara—the unmanifested indivisible is निरञ्जन Niranjana-the One beyond form and name रूपातीत, शान्तातीत—Rūpatita and Shāntatita in realization. He is even beyond peace and tranquillity, which are within the scope of the volitions in the form of अध्यात्मभव, Adhyatma Bhava, भूतभव Bhuta Bhava and विसर्ग Visargaha as ज्ञानशक्ति Jnāna Shakti, इच्छा शक्ति Iccha Shakti and क्रियाशक्ति Kriyā Shakti respectively. These are manifest in the Matrika Kalas as named above. The other Kalas are:-

(a) Sadashiva Kalas = 19
(b) Ishwara Kalas = 6
(c) Rudra Kalas = 11
(d) Vishnu Kalas = 10
(e) Brahma Kalas = 10
(f) Surya Kalas = 12
(g) Chandra Kalas = 16
(h) Agni Kalas = 10

KALAS as Samvit Kala

Total Kalas = 94

Out of these Ninety four Kalas, Matrika Kalas are 50 plus the two to be deciphered.

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In all these 94 Kalas, the names of Matrika Kalas exist and remain distributed in each of these.

All these Kalas are invoked in a pitcher called 'Kalasha' half filled with water before Puja-Archana or Yajna. This Kalasha itself becomes स्वयं संवित् कला Svayama Samvit Kala (the self generating power) as described in the "Yogini Hridaya Tantra", as here-under:-

"Disha-Kala Padarthatma Yat Yat Vastum Yatha Yatha, Tad Tad Rupena Ya Bhati Tam Shrayén Samvidam Kalam.

"दिशा-काल पदार्थात्मा यत् यत् वस्तुं यथा यथाङ्क
तद् तद् रूपेण या भाति तं श्रेयंसंविदं कलामङ्क्ष"

.... योगिनी हृदय

English Rendering:-

According to the consideration of time and place, whatever available material substances (in addition to water) are put into the कलश Kalasha, it becomes useful for the purpose of invocation and these become 'Samvit Kala'. The materials are prescribed in the Agamas.

This implies that वाममार्गी—Vama Margis of Tantra Kārikās put wine into the Kalasha, which is already half filled with water, while as दक्षिणमार्गी Dakshana Margis put milk and कन्द Qand – the sugar candy in the shape or form of Shivalinga into the Kalasha. In the Kashmir tradition, walnuts are

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put into the Kalasha in addition to water and the Kalasha is covered with छत्र Chatra or crown made of leaf branches of herb called सर्वौषधि Sarvoshadi and flowers etc. The Hindus of the other parts of India use rice grains, barley and flowers and cover the Kalasha with a coconut.

Note:-

For the names of the 94 Kalas including Matrika Kalas, we need to refer to "Saubhagya Ratnākara." Basically Kalas belong to the forces of creation, sustenance and destruction (the power of withdrawal for renovation) called सृष्टिकला Srishti Kala, स्थिति कला Sthiti Kala and संहार कला Samhār Kala respectively. 50 Matrika Kalas are within these Kalas as counted and listed above from सदाशिव Sadashiva to अग्निकला Agni Kalas. Beyond Sadashiva is परमशिव Param Shiva-Avyekta Akshara –which is revered as रूपातीत 'Rupatita and शान्तातीत Shantatita'— the One beyond form and name, in the Shaivagamās. All have reach upto Adhyatma Bhava. As such the Rig Veda say in the नासदीय सूक्त Nasdiyia Suktas that even Pūrvas-the powers of creation, sustenance and destruction who are named Brahma, Vishnu and Shiva respectively, do not know anything about unmanifested Brahman, because they manifested later and are the creation of the Shakti who is called श्रीमाता 'Shri Mata' – the Power Matrix, because she created these power forces. This is the Mother conception of the Divine.

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को अदा वेद क इह प्रवोचत् कुत आजाताकुत इयं विसृष्टिङ्क
अर्वाग्-देवा अस्य विसर्जनेनाथ को वेद यत आबभूवङ्क
ऋग्वेद म. 1 सूक्त 125-6 ऋचा

In this context, Sri Aurobindo calls it "unknowable" in the Savitri.

At the very outset, it needs to be understood that the Visargaha (:) the bi-polar, or three dimensional universe is the process of involution, as a process of शुद्धाशुद्ध मिश्रित विद्या Shudha Ashudha Mishrit-Vidya-the worlds of relativity is good and bad; and the man, the epitome of the universe, the finale of the process of evolution is the combination of both good and bad, truth and untruth static and ever changing principle; and the man is free to choose his/her destination and goal of life. To be spiritual is to choose the path to freedom or otherwise the path to seek pleasures in the junk of relativity and remain in the whirl of coming to and going from the earth with these surges of pleasures and relative pain.

For those, who choose the path divine, the life of self imposed taboo and the life of discipline is the pre-requisite. Upright behaviour in all activities is necessary for a truly devoted adept. Such a one is शक्ति संवित युक्तः and should be man of conscience believing that the Omnipresent and Omnipotent Divine is the witness to his/her activity, though he or she is unaware of it. One who fears the Divine and surrenders completely as a devout in love supreme is free from fear of whatsoever kind. Such

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devotees are true worshippers. They may choose any method of Puja, Archana, concentration, contemplation, meditation, Mantra Japa-any of these will surely lead to the same goal.

The Sharada Archana, Chakra puja, सहस्रनाम-स्तवराज Sahasranama Stvaraja are the parts of the Sharada Panchanga and are given in the next chapter as per the available old manuscripts.

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SHARADA PANCHANGA
A Historical Perspective

Sharada Panchānga is Tantṛik in nature and is recorded in the form of narration by Bhairava to his Bhairavi with a view to reveal the secrets of the methods for the general good of mankind with the injunction that only the devotees who are upright and have full control over their minds should be imparted this knowledge. Unless it is given in गुरु-शिष्य परम्परा Guru-Shishya Parampara, it does not give the complete and full results or otherwise it might be misused. The real devotees pray and worship without desiring fruit thereof.

Sharada Panchanga is a part of Rudrayamla Tantra. Bhawani Sahasranama is also a part of Rudrayamala Tantra, wherein Tripurabhairavi is the presiding deity. It is very popular among Kashmiri Pandits and is recited during Navadurga days, and including all Hawan-Yajna Swahakars. Similarly "Parama Devi Sukta" is the part of Uddameshwara Tantra.

The period of Tantra Shastras involving Bhairava form of Shiva is believed to have beginning in the second century B.C. and remained very popular upto the 12th century A.D. It started degenerating and became occult as it limited itself to the 'Putlika Rahasya' of Sharada Tilaka or such Siddhis which were used to harm others rather than the general good. People are by and large attracted to miracles which in truth cause hindrances rather than help in the path Divine.

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History of India reveals that during the period of King Kanishka, Buddhism was divided into two cults: (i) Hinyāna and (ii) Mahayāna. Within a short period of time, the Mahayānā cult was further divided into Mantrayana and Vajrayana cults. Both Mantrayana and Vajrayana cults reverted to the Tantrik Kriya for Siddhis in due course of time. On the other hand, the devotees of Shaivagamas and Shaktagamas of Rishi Durvasa and Dattatreya who adapted सहज साधना Sahaj Sadhana of Nath Panthi Yogis from Shiva Guru, Adi Nath, Matsyendra Nath Gorakhnath who have 84 Siddhas in lineage and whom the Mantrayana and Vajrayana Buddhists call their own, as well in due course of time reverted to the cults of अघोर Aghora, कापालिक Kapaliks and कालमुख Kalamukhs. They too took up the Tantrik Kriya of Siddhis. Those who became more interested in the 'Putlika Rahasya' of 'Sharada Tilak' used their Siddhis for मारण Māran, मोहन Mohana, उच्चाटन Ucchatana, स्तम्बण Stambhana etc. lured ignorant masses to these harmful uses. Ashta Siddhis are known as Vedic विभूति Vibhutis and help goodness and life of self-discipline, while as the मंत्र सिद्धि Mantra Siddhis of low grade forces result in harmful results. Siddhis hamper the progress towards self realization and their results are ultimately self destructive. Shri Krishna describes this beautifully in the Shrimadhagwadgita.

यान्ति देवव्रता देवान्पितृन्यान्ति पितृव्रताः।
भूतानि यान्ति भूतेज्या यान्ति मद्याजिनोऽपि मामृङ्क

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Yanti Devavrāta Dēvān, Pitruyānti Pitruvsatā,
Bhutani yānti Bhutējya, yānti Madyajnopi Mām.

Those who worship Devas go to the realm of Devas; those who worship their forefathers go to their realm. Those who invoke apparition and Devas of low order go to their realm; but those who worship Me as Adhyatma reach my realm of Adhyatma Bhawa.

(B.G. Chapter 9 verse 25)

It is not that the invocation and worship of भूत-पिशाच-भैरव Bhutas, Pishachas, Bhairavas and other destructive type was unknown in the Vedic period of India, this was quite known and popular among असुर—Asuras, राक्षस Rakshas and दानव Danavas who used these आसुरी शक्ति/anti-divine powers to harm others. These were, however, opposed by Rishis - saints and seers, who patronized kings and rulers to destroy such a lot. Asuras migrated to other places outside India under their tribal heads विरोचन "Virochana" and मयदानव Mayadanava and established their own culture outside India.

The Vedas give vivid accounts of the struggle between those who were given to the spiritual life and those who practised these मायावी—anti divine methods of destruction.

As we know from the Sharada Mahatmyam of Adi Purana, the Brahmins of Kashmir were in great esteem as said by Rishi Bhārdwāja in the assembly

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of the Rishis at the Shri Shaila. It should therefore, be evident that the Kashmir Upasana Paddhati is very ancient and continues to be an exalted system of Puja Archana and Havana Yajna; not withstanding the modification from time to time, which is very obvious now.

The other upheaval was during the Muslim rule of Sikandar Butshikan who affected wholesale destruction of Hindu Shrines and places of worship. His son Shahikhan who became the king with the title of Zain-ul-Abdin got the Brahmins back and resettled them through the good offices of Shri Bhat, who cured the king Zain-ul-Abdin, who was afflicted with some incurable disease, and as a reward Shri Bhat demanded the return of Kashmir Brahmins to the valley and their resettlement.

Kashmiri Brahmins have still finer methods of Upasana and Karmkanda Paddhati. They must perpetuate it for themselves and the general good. There have been a galaxy of saints and seers during the yesteryears, whose sayings and doing if followed, rightly paves the way to realize the Sat-Chit-Anand. A real scriptural writing has the prerequisites viz., it should be the writing of a Rishi. It should be written in the recognized meter called छन्द Chhanda, a Vedic Chhanda and it must pertain to देवता Devata, the celestial beings, not and never to any मानव Manava—the human being. The axiom is ऋषि-छन्द-देवता वेदनाम देयम् "Rishi-Chhanda Devata Veda nama Deyam". Only that writing is called the Scriptural knowledge which has the name of Rishi, name of the Chhanda (meter) and

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name of the Devata. Fortunately, the Sharada Sahsranama is all based on the scriptural injunctions.

Wonder! it is that we have much sufficient scriptural records. Only if we could learn a portion of it and give some time for practice. The time is not far behind when what is presently called mythology will be known as history, and what presently we call rituals, will be considered the essentials for Divine grace. The Puranic literature is full of allegorical stories and events described in parables. It needs digging deep by the readers to arrive at the wisdom hidden in the stories. Shakti Upasana is described vividly in the Adi Purana, Brahmanda Purana, Markandeya Purana, Brahma Purana, Skanda Purana, Devi Bhagwatam and Tripura Rahasyam.

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SHRI SHARADA UPASANA & ARCHANA

ॐ श्री देव्यै नमःङ्क ॐ अधुना यद्वतिं वक्ष्येशारदाचर्न संयुतां गद्य पद्यमयी गोप्यां सकलागम निश्चितांङ्क प्रातः कृत्यम् कृत्वा तयो देवीं भक्तितोर्चयेतृङ्क तस्य पूजातुविफला शोचहीना यथा क्रियाङ्क

English Rendering:-

Aum! Salutation to Shri Devi! Aum! Now is described in full detail the Archana of Shri Sharada in both prose and verses as approved by all Agamas. It should be fully guarded and imparted only to the genuine devotees. After morning स्नान-संध्या activities of cleansing, bathing and twilight prayer, the 'Puja Archana' should be performed. For those who are not pure in body and mind, this अर्चना Archana would cause harm and would not be fruitful, as revealed in the scripture.

How to perform Archana

First of all, one should choose a clean place, where 'Archana' is performed without any disturbance. Those devotees who are not able to perform daily Archana, can choose Sundays, full moon days (Purnima), half moon days (Ashtami) Sankranti (when the Sun enters the new zodiac sign and the auspicious days like Guru Purnima, Shravan Purnima, Mahakali Ashtami (Pousha Ashtami), Janama Ashtami (Shri Krishna birth day), Ganga Ashtami and other auspicious days. Those who do not have enough space in their places of residence can perform in Ashrmas and river banks etc.

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Traditionally the सामग्री Samagri and the विनियोग methodology is the same as in Kashmiri Hindu system of शोडषोपाचार Shodashopchar Puja Archana and the कलश-स्थापना Kalash Sthapana. A seat for the image of Sharada Devi should be arranged by placing a Murti or its photograph or Chakra Diagram or a pot with the mark of sandal paste सिंदूर Vermillion, wherein Shri Sharada is invoked. The performers seat स्वर्णरजत-आसन (Asana) should be kept at a convenient distance, wherefrom the hand reaches upto the Sharada seat. The flowers and other ingredients—the oil or clarified butter lighted lamp and the Dhupa and or incense sticks on the left near the Kalasha in line with the seat for Shri Sharada, A big pitcher in which the water is to be poured and a pot filled with water and other materials used in Archana and नैवेद्य Naivedya offerings should be handy for the performer. After checking all the needed items, the performer sits in front of the deity and invokes self purification by reciting the पवित्रीकरण मंत्र purification Mantra:

ॐ अपवित्रः पवित्रो वा सर्वावस्थितागतोऽपि वाङ्क
यः स्मरेत पुण्डरीकाक्षं सः बाह्याभ्यन्तरः शुचिःङ्क

English Rendering:-

Whether clean or unclean, in whatever condition the body and mind may be the performer, who utters the name Pundrikaksha-the name of the

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Sustainer of the worlds, called Shri Vishnu, becomes clean physically as well as mentally.

After this purification the seat of performer is purified by विनियोग Viniyoga, invocation and न्यास-Nyasa placement. (Pouring water to the right palm with fingers slanted down wards letting the water to fall into the broad pot थाली, placed in front of the performer).

अथ विनियोग: ॐ अस्य आसन शोधन मन्त्रस्य मेरूपृष्ट ऋषि:, सुतलं छन्द:, कूर्मोदेवता आसन शोधने विनियोग:

English Rendering: - The performer recites –

"I invoke the purification of my seat by the purifying Mantra, the Rishi whereof is Meruprishta, which has the Vedic meter called Sutala, and the Presiding Deity of the Mantra is Kurma (That takes abode in the heart region)".

अथ न्यास: - Touching the body parts while reciting the Mantra:-

ॐ मेरू पृष्ट ऋषये नम:, शिरसिङ्क Salutaion to Meruprishta Rishi – the performer touches the head with both hands while saying the Mantra."

सुतलं छन्दसे नम: मुखेङ्क Salutation to the Sutala meter (touch the mouth region while saying the Mantra).

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कूर्मो देवताय नमः, हृदिः Salutation to Kurmadevata (touch the heart region with both hands while reciting the Mantra)

आसन शोधने, सर्वाङ्गेषुङ्क Salutation to Asan Shodhan Mantra (touch and make passes with both hands from the head to feet while reciting the Mantra to purify the whole body). Then invoke the grace of the Mother earth:-

ॐ प्रीं पृथव्यै आधार शक्त्यै समालभनं गन्धो नमः, अर्घोनमः पुष्प नमः Invocation of the Mother earth by the Mantra 'Prīm' and then marking the place in the front with Sandal Paste or the vermilion and cover it with rice grains, flowers and then with folded hands recite the Mantra:

पृथ्वी त्वया हृता लोकाः त्वं च विष्णुनाहृता,
त्वंच धारय मां देवी पवित्र कुरु च आसनमृङ्क

"O Mother Earth! You are holding all the substances – life and material in proper cyclic order for the good atmosphere and you have been held in a perfect system, order and balance by Shri Vishnu, the lord of sustenance. Pray! Maintain the purity of my seat, while I perform Puja. I invoke your grace," says the Performer.

The performer thus reminds about the need of atmospheric purity. He/she makes a resolve and seeks permission in regard to his performance without any hindrance whatsoever with faith and devotion.

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Take some rice grains, a flower and three bits of Durba/Kusha grass or turf branches in the right hand and then make the resolve by reciting the following Mantra:

ॐ विष्णुर्विष्णुविष्णु! श्रीमत्भगवतो महा पुरुषस्य विष्णुराज्ञाया प्रवर्तमानस्य अद्य ब्रह्मणो द्वितीपरार्धे श्री श्वेत वाराह कल्पे वैवस्वत मन्वन्तरे अष्टाविंशति तमे, कलियुगे कलिप्रथम चरणे अमुक द्वीपे (जम्बु द्वीपे), अमुक देशान्तरगते (आर्यावर्तैक देशान्तरगते) अमुक नाम्न क्षेत्र (जम्मु नगरे) बौद्धावतारे अस्मिन वर्तमाने अमुक नाम संवत्सरे (विकारी नाम संवत्सरे अमुक मासे अमुक पक्षे अमुक विथौ अमुक वासरे अमुक गोत्रः अमुक नाम्नः स्वामिन् गौतम,देव पाराशर, भवकापिष्टल, दत्तात्रेय, कण्ठधौम्यायन अहं श्री शारदार्चनं करिष्येङ्क)

English Rendering:-

"Aum uttering the name of Shri Vishnu-Paramatma (Adhyatama Bhava) the best among Purushas- in the existence of the worlds the present period be the Brahma (creator) second half of the day, wherein the present age is the time of the white-boar representing mammalian age, the name of the Sun being Vaivasvan indicating the twenty-eight deluges (the night of Brahma the creator) having already passed and gone and the pre-period of time being called Kaliyuga and its first quarter time presently, calculated in the lunar calendar in terms the names of years. The date of birth of Bhagwan Budha this year bears the name 'vikari', I (giving the name of the city, country and the place of my present abode with the name of

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month and date and day according to lunar calendar today as the month of Phalguna, the dark fort night 10th day i.e. 12th February 2007 Monday) born in – gotra belonging to Brahmin caste or any Varna, start the Shri Sharada Archna. The word 'Amuk' stands for exact mention of reference to place time and ancestry.

However the antiquity of resolution making is note worthy. The personal resolve has a very great potency, as it weighs upon the human psyche and boosts the faith and devotion of the aspirant devotees.

Reminding one's self about the antiquity of time and ever existent life, in whatever way in the solar systems, the age of the creator which is infinite, the one who understands that his life is not limited to his present realm only, but reminds us about the vision of the Rishis who advised to revere the Mother earth and make it conducive for healthy life of humans and other species as also how much harm is already done by polluting the waters and imbalancing the atmospheric purity for petty personal gains which ultimately leads to the destruction of ecology.

After making the resolve, the performer should tie a knot in his hair at Brahmrandra and then mark his forehead with Sandal paste or vermilion or Bhasma (the sacred ash) reciting the following Mantra:

परमात्मने पुरुषोत्तमाय सर्वमंत्र नाथाय आत्मनि नारायणाय
आधार शक्त्यै समालभनं गन्धो नमः, अर्घो नमः च पुष्पं नमः

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English Rendering:-

The Performer says— "I mark my forehead in between my eyebrows, with sweet smelling paste invoking the grace of Parmatma (the Adyhatma Bhava), the best among the dwellers in my body frame. It is He, who illumines the life principle as a reflection in the mirror and is clearly visible in between the eyebrows at the centre, seen as the rainbow multicoloured luminance with the silver line circle around and a flame in the centre. Verily, it is my real self here now seen, who takes abode in the midst of my eyebrow as Narayana, the basic power of my existence, visible to me during the periods of my contemplation, . when the mind attains calm and the ego is elimininated. I offer flowers and rice grains at my head, inside which the fifty two Mother-sounds exist in various settings and workout the scheme of my interior physical systems through impulses of the combinations and permutations of sounds moving in white and red streams like the webs stretched through my interior and the whole body frame of head torso and limbs and remain ever at work."

Thereafter, the performer marks with Tilak (sandal paste or vermilion) outside of the 'lamp' lighted on his right side, in line with the seat of Shri Sharada, and also puts rice, grain and flowers there, while reciting this mantra:-

स्वप्रकाशो महादीपः सर्वतः तिमिरोऽपहः ङ्क
प्रसीद मम गोविन्द दीपोऽयं परिकल्पितः ङ्क

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English Rendering:-

"O Govinda! That you take your abode in me, as the inner-self, in the form of the lamp flame ever dispelling the darkness of ignorance, and I conceive it as the lighted flame of this oil lamp here outside too. Pray, let this grace of my perception remain ever established!"

Then the performer marks the place with Tilak and offers rice grains and flowers covering the mark of Tilak at the place, where the incense remains burning at the left side in line with the seat of Shri Sharada near the Kalasha/sanctified pot, and say this Mantra:-

वनस्पति रसो गन्धो गन्धाढ्यो गन्धवत्तमः

आग्रेय सर्व देवाणां धूपोऽयं परिकल्पितः

English Rendering:-

"This incense is derived from the compound essence of the aromatic herbs and formed into the best fragrance going around for all the Devas – the celestial ones, with such concept, I burn the incense here."

Then the performer sprinkles Tilak and also puts rice grains and flowers into the broad pot in which the water is poured with the right hand and which is called निर्माल्य पात्र Nirmalya pot. This offering is to Surya—the Devata, which is physical Sun. The following Mantra is recited while offering the Tilak and rice grains and flowers. After this offering is made the right hand is stretched in the manner as

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said and done at the time of विनियोग 'Viniyoga" and water is poured from the water pot held in the left hand while reciting the next mantra for Tilak offerings.

ॐ नमो धर्म निधानाय नमः सुकृतसाक्षिने,
नमः प्रत्यक्षदेवाय भास्कराय नमो नमःङ्क

English Rendering:-

"Salutations to the source of light to the earth and that power which keeps everything duty-bound, who is witness to our deeds, the only Deva who can be perceived with physical eyes."

''यत्रास्ति माता न पिता न बन्धुः भ्रातापि यत्र न सुहृत जनस्य, न ज्ञायते यत्र दिनो न रात्रि तत्र आत्मदीपं शरणं प्रपद्येङ्क आत्मनि नारायणाय धूपदीपः संकल्पः सिद्धिरस्तु धूपो नमः दीपं नमःङ्क''
(Pouring water through right hand)

English Rendering:-

"Where none accompanies—neither mother nor father, no relatives-brothers, sisters, well wishers and none at all, where there is neither day nor night conceived, at that abode one should take refuge in the luminance of the SELF. May Narayana-the self established form in my perception of the flame of the lamp with the fragrance of the incense, be in my body and mind as it is here outside me in physical self as visible!"

After this, the further offerings of water to the Sun with the different names as given below:-

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ॐ भास्कराय नमः, आदित्याय नमः, मित्राय नमः, पूषाय नमः भगाय नमः, खगाय नमः, सवित्रे नमः सहस्ररश्मि आरूढाय प्रभासहिताय वैवस्वाताय नमः, ह्रां ह्रीं सः सूर्याय मार्तण्डभैरवाय नमः, रवाय प्रकाशशक्ति सहिताय तेजो रूपाय नमः

Transliteration:-

AUM Bhaskaraya Namah, Adityaya Namah, Mitraya Namah, Pushaya Namah, Bhagaya Namah, Khagaya Namah, Savitei Namah, Sahasra rashmi Arudhaya prabhasahitaya vawaswataya Namah, Hrim Hrim saha suryaya Martanda Bhairawaya Namah, Ravaya prakash Shakti Shitaya Tejorupaya Namah.

After offering water to the Sun, if the performer wishes, intends and likes to offer water to his parents and maternal parents (three generations each), and, if he wears the sacred thread called Yajnopavita, he has to change the position of the thread from right arm to his left arm and say अपसव्येन "Apasavena" while changing the sacred thread position. If one does not wear the sacred thread he/she has to change the body posture to वीरासन 'Veerasana' to keep left leg folded while raising the right leg knee folded upwards and foot on the आसन Asana. While doing this he/she has to say अपसव्येन Apsavina. The right hand should be kept stretched and slanted towards thumb region so that the water goes down to the pot through his thumb. Name of Gotra should be added to the name of the deceased to whom the water is offered. For example:- If the name of the deceased is

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Mukunda and Gotra is Duttatreya he should say Mukund Dattatreya or if she is a woman then one should say Zoon Mali Devi Gautami. For the deceased, after each offering one should say जलं स्वधा Jalam Swaḍha, meaning that the water may become ambrosia for the dead in whatever realm he/she is.

Similarly, if one wants to offer water to Adi Rishis and Saptarshis, one has to wear the sacred thread in the neck and holding it in between his right hand thumb and forefinger and slant the hand towards the opposite side so that the water falls from the side, below the little finger.

कण्ठोपवीती स्वाहा ऋषिभ्यः:- Kanthapaviti Swaha Rishbhyaha:- "I offer water to the Rishis after keeping the sacred thread in the neck held between the thumb and fore finger of the right hand saying the name of the Rishi with the word स्वाहा 'Swaha'."

ॐ सनकाय स्वाहा :- Aum Sanakaya Swahah

ॐ सनन्दनाय स्वाहा :- Aum Sanandanaya Swahah.

ॐ सनतसुजाताय स्वाहा:- Aum Sanat Sujataya Swahah.

ॐ सनतकुमाराय स्वाहा :- Aum Sanat Kumaraya Swaha

आदि ऋषिभ्योः जलं स्वाहा:- Adi Rishibhyo Jalam Swaha

The first Rishis have been offered water.

अथ सप्तर्षि तपर्ण- Now offering of water to the Seven Rishis:-

वसिष्ठाय स्वाहा :- Vasishthaya Swaha

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विश्वामित्राय स्वाहा :- Vishwamitraya Swaha

जमदग्ने स्वाहा :- Jamadagne Swaha

भारद्वाजाय स्वाहा :- Bhardwajaya Swaha

गोतमाय स्वाहा :- Goutamaya Swaha

अत्रे स्वाहा :- Atrei Swaha

कश्यपाय स्वाहा : Kashyapaya Swaha

सर्वे आदि ऋषिभ्यो: सप्तर्षिभ्यो: तृप्यताम्: Swaha Sarve Adi Rishibhyoh Sapptarshibhyo Tripitam.

All the Rishis be satisfied with this water offering.

After doing these preliminaries, the performer puts his attention to the seat of Shri Sharada offering flowers.

ॐ गां गूं गणेशाय नम: Aum Gam Gum Ganeshaya Namah offer a flower on the front of the seat invoking seat for Shri Ganesha (The 15th vowel is the nasal sound called अनुनासिक Anunasik. It is also the carrier of the sound of मात्रा बीज-मंत्र Matra Bija Mantras, as such, it is called Anuswara. In Sanskrit language and Devanagari Script it is written as ँ or Chandra Bindu the one digit moon and a dot ँ. It gives the nasal sound written as n or m. This will be half in pronouncing the exact sound).

After this offering of flowers to the four corners of the Asana (seat) of Shri Sharada saying the following Mantras:

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(i) ॐ क्षां ह्रीं चटुकाय नमः पूर्वे- Aum Ksham Hrim Chatukaya Namah Purve, offer a flower at the Eastern corner. (Upwards)

(ii) ॐ क्षां क्षेत्रपालाय नमः दक्षिणे- Aum Ksham Kshetrapalaya Nama Dakshine, offer a flower to the Southern Corner of the seat (to your right side down)

(iii) ॐ यां यू योगिनीभ्यो, नमः पश्चिमे- Aum Yam Yum Yoginibhyo Namah Pashchime– western corner (down) to your left offer a flower.

गं गंगायै, नमः, यं यमुनायै नमः, शं शंखनिधयै नमः पं पद्मिन्यै नमः Gam Gangayei Namah, Yam Yamunayei Namah, Sham Shankh Nidhayei Namah, Pam Padmaninyei Namah – at Northern corner up on one's left (offer flowers at each name).

शं शारदायै नमः- Sham Sharadayai Namah-offer a flower at the centre.

ॐ आं आधार शक्त्ये नमः Aum Adhar Shaktyai Namah, offer a flower at the seat

अं अनन्ताय नमः An Anantaya Namah – offer a flower.
पद्माय नमः Padmaya Namah – offer a flower.

Padmanilaya Namah – offer a flower

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Then take some rice grains in the right hand and throw these behind you from left shoulder and then from right shoulder three times while reciting the following Mantra:

ॐ अपसर्पन्तु ते भूतः प्रेता पिशाचा राक्षसादिश्च अपसर्पन्तु ते सर्वे विघ्नकर्तारः देव्यास्त्रेण प्रताडिताःङ्क

English Transliteration:-

Aum Apsarpantu Tei Bhuta Preita pishacha Rakshasadi Vignakartara Apsarpantu sarvei Devyastreina pratadita.

English Rendering:-

All the malign forces, earth bound ones, Pishachas, Rakshasas and all such ones, who create obstacles, in this Archana are herewith destroyed by the powers of Shri Devi's forces.

Invocation of the grace of Shri Ganesha, the dispeller of the obstacles, whatsoever, it may be.

शुक्लांबरधरं विष्णुं शशिवर्णं चतुर्भुज प्रसन्न वदनं ध्याये सर्वविघ्नोपशान्तयेङ्क अभिप्रीतार्थ सिद्ध्यर्थः पूजितो यः सुरैरपि सर्वविघ्नत्च्छिदे तस्मै श्री गणाधिपतये नमःङ्क

Transliteration:-

Shukalambar dharma Vishnum Shashi varnam chaturbhujam prasanna vadanam dyayeit sarva vignopshantayer. Abhi prityarth siddhyartham Pujito yasurairapi Sarva vignacchide tasmai Shri ganadipatyei Namah.

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English Rendering:-

"I"- meditate for the removal of obstacles, on that form of Vishnu, who is of the colour of moon-light, having four arms, smiling face and who wears white clothes. For obtaining his grace, the other Devas (divinities) too worship Him. I bow to that Lord of the celestial forces. May He remove all the hindrances and obstacles!

After invoking the grace of Shri Ganesha, Guru's grace needs to be invoked in these prayers:-

(1) अखण्ड मण्डलाकारं व्याप्तं येन चराचरं।
तत्पदं दर्शितं येन तस्मै श्री गुरवे नमःङ्क1ङ्क

(2) नमामि सद्गुरुं शान्तं प्रत्यक्षं शिवरूपिणम्।
शिरसा योगपीठस्थ धर्मकामार्थ सिद्धयेङ्क2ङ्क

Transliteration:-

(1) Akhanda mandalakaram Vyaptam yeina characharam Tatpadam darshitam yein tasmai Shri Gurvei Namah.
(2) Namami Sadgurum shantama pratyaksham Shivarupinam Shirasa yogapeethastham Dharma Kamartha Siddhayei.

English Rendering:-

(1) The whole universe is a continuous process rounded up as elliptic oval in form and shape, wherein .exist all, moving and stationary substances. I bow to my Master Preceptor, who enabled me to perceive this whole within me, as well as outside me.

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(2) I bow to my Master who is the embodiment of peace and tranquillity, doubtlessly visible form of Shiva. I contemplate and meditate on the form at the Yoga Peetha in my head region, which is the spot for contemplation and meditation. Doubtlessly, the devotee is able to do all his duties in the world, as well as, develop in the Divine path through the grace of his true Master. I bow to my Guru with folded hands. I bow to my Guru's Guru. I bow to my great Grand Guru and to Him who has initially initiated this Guru Parampara.

Original Mantra in Sanskrit:-

ॐ गुरवे नमः, परं गुरवे नमः, परापरगुरवेनमः, परमेष्ठिने गुरवे नमः

Transliteration:-

Aum Gurve Namah, Param Guruve Namah, Parapar Gurve Namah, Parmeshthine Gurve Namah.

अथ श्री शारदाभगवती पूजा विनियोगःङ्क Now Shri Sharada Bhagwati Puja Viniyoga: Offer water with right hand towards fingers while reciting Mantra:-

ॐ अस्य श्री शारदा भगवती पूजा मन्त्रस्य प्रजापति ऋषिः गायत्रं छन्दः श्री शारदा भगवती देवता, क्लीं बींज, ह्रीं शक्तिः, नमः कीलकं अभीष्टकामनावाप्यर्थे जपे वा पूजायाः विनियोगः

Transliteration:-

AUM: Asi Shri Sharada Bhagwati Puja Mantrasya Prajapati Rishi, Gayatram Chhandaha,

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Shri Sharada Bhagwati Deveta Klim Bijam, Hrim Shaktihi, Namah Kilakam, Abhishta kamana Vāpyerthe Japei Va Pūjaya Viniyoga. (Offer water).

English Rendering:-

"Aum! The Rishi of the Sharada Mantra is Prajapati; It is written in Gayatri meter, the Deity of this Mantra is Shri Sharada Bhagawati, the seed Mantra is Klim, the power is Hrim as its seed mantra, I hereby do the japa of Sharada Mantra/Perform the puja of Shri Sharada Bhagawati for fulfilment of my purpose of performance and obtaining grace." (This is Viniyoga by pouring water.)

अथ षड्ंग न्यास:- Now for purification of the performers body the Nyasa of six parts of body and the fingers of hands is performed.

अथ न्यास विनियोग: Atha Nyasa Viniyogaha.

Now Viniyoga (offering of water and declaring performance of Nyasa.

अस्य न्यासस्य ब्रह्मा ऋषि:, गायत्रं छन्द:, मातृका सरस्वती देवता, ह्लों बीजानि, स्वर: शक्तय:, अव्यक्त कीलकं, श्री देवीस्वपूजाङ्गत्वेन न्यासे विनियोग:-

Transliteration:-

Asya Nyasasya Brahma Rishihi, Gayatram Chhandaha, Matrika Saraswati Devata- Hlom Bijani, Swarah Shaktayah, Avekta Kilakam, Shri Devasva Pujangatveina Nyase Viniyogah.

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English Rendering:-

The Rishi of this Nyasa is Brahma, the meter is Gayatri, Matrika Saraswati is its Deity, Hlom is its seed Mantra, Swaras (vowels) are its power, Avekta-the Unmanifested is its Kilaka. I offer water and resolve to perform the Nyasa.

अथकरन्यासः Atha Kara Nyasa, Now the Purification of hands by Nyasa

(1) Am Om Aam Angushthabhyam Namah अं ओं आं, अङ्गुष्ठाम्यां, नमःङ्क Touch the thumbs with fore fingers.

(2) Im AUM Iim Tarjanibhyam Namah. इं ॐ ईं, तर्जनीभ्या, नमःङ्क Touch the pre finger with thumbs

(3) Um Aum Uum Madhymabhyam namah. उं ॐ ऊं मध्यमाभ्यां, नमःङ्क Touch both middle fingers with thumbs.

(4) Rm Aum Rrm, Anamikabhyam Namah. ऋं ॐ ॠं अनामिकाभ्यां, नमःङ्क Touch the ring fingers with thumbs.

(5) Em Aum Aim Kanishtakabhyam Namah एं ॐ ऐं कनिष्टकाभ्यां, नमःङ्क Touch the little fingers with thumbs.

(6) Om AUM Aoum Kartala Karprashtabhyam Namah ओं ॐ औं करतलकरपृष्ठाभ्यां, नमःङ्क Touch both your palms first (like Namaste) then touch the back of right hand with left palm and the back of left hand with right palm.

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अथ षड्ंग न्यास: Atha Shadanga Nyasa. Now Nyasa of Six parts of body.

(1) अं ॐ आं हृदयादि नमः‌ङ्क Am Aum Am Hridayadi Namah. Touch your heart region with your both purified hands, while reciting Nyasa.

(2) इं ॐ ईं शिरसे स्वाहाङ्क Im Aum Iim Shirsei Swahaha. Touch your Head with both hands while reciting Nyasa.

(3) उं ॐ ऊं शिखायै वषटङ्क Um Aum Uum Shikayai Vashat. Touch the place of Head where hairlock is kept while reciting.

(4) ऋं ॐ ॠ कवचाय हुंङ्क Rm Aum Rrm Kavachaya Hum. Touch your left ear with right hand and right ear with left hand making a cross (x) at your chest while reciting the Nyasa.

(5) एं ॐ ऐं, नेत्रत्रयाय, वौषट्ङ्क eM Aum aim Netratrayai Vaushat. Touch the eyes with fingers keeping middle finger in between the eyebrows while reciting Nyasa.

(6) ओं ॐ औं अस्त्राय, फट् Om Aum Aoum Astryaya Phat. Strike two palms of hands making sounds thrice and the twist your fingers with thumb making sound three times while reciting Nyasa Mantra. The colour of lotus petal is to be visualized as red, in these Nyasas.

Now मातृका अर्न्तन्यास Matrika Antar Nyasa is to be performed. This Nyasa is the inner contemplation of touching mentally the regions of six nerve plexuses within which are six Chakras of

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the lotuses on each petal whereof is a matrices sound. Fifty Matrices sounds are distributed from base of the vertebra to the medulla oblangeta, which connects the brain with spinal cord. The web of nervous system is spread in the whole body and this cerbro-spinal system do all activities of afferent and efferent in motor and peripheral activities.

अथ अन्तर मातृका न्यासः Atha Antar Matrika Nyasa.

Now the Matrika Nyasa within the body of the performer as per practice:-

ॐ वं शं षं सं, नमः मूले (मूलाधार चक्रः) Aum Vam, Sham Sham Sam Namah Muley. Touch Muladhara—the basal plexus at the coxageal (the tail bone) by both hands while reciting the sounds (refer to the Alphabets for exact sounds). The four letter lotus called Muladhara is conceived in the Sushumna-the spinal cord which issues forth the nerve plexuses from vertebral column in the regions of the human thorax. In the Matrika Nyasa, one has to go up from base upwards conceiving the Chakra lotuses on each petal—a sound letter is mentally conceived from left to right clock wise like. This is done while touching the region with hands and mentally conceiving the Chakra while reciting the sounds mentally. Muladhara Chakra is the lotus of red colours.

ॐ बं भं मं यं रं लं, नमः स्वाधिष्ठाने Aum Bam Bham Mam Yam Ram Lam, Namah Swadhisthane. Touch near the bladder below the naval with both hands consisting of the Swadisthana Chakra of six peta

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louts where in each Matrika sound of each petal is current. Going clock-wise while conceiving and reciting the Nyasa mentally. The colour of स्वाधिष्ठान चक्र Swadhishthan louts petal is deep red.

ॐ डं ढं णं तं थं दं धं नं पं फं, नमः मणिपुरे Aum, Dam, Dham, Nam, Tam, Tham, Dam Dham, Nam, Pam, Pham Namah Manipure. Touch the Navel region conceiving ten petal blue coloured lotus on each petal, whereof is the sound letter, should go clock wise, while reciting Nyasa Mantra.

ॐ कं खं गं घं ङं चं छं जं झं ञं टं ठं नमः अनाहते Aum Kam, Kham, Gam, Gham, Nam, Cham, Chham, Jam, Jham, Nam, Pam, Pham Namah Anahate. Touch the heart region while conceiving twelve petal lotus called अनाहत चक्र Anahat Chakra. The colour of petals is blood red and each sound letter is on each petal. Conceive it clockwise, while reciting Nyasa Mantra. Here are the cardiac Nerve plexues.

ॐ अं आं इं ईं उं ऊं ऋं ॠं लृं लॄं एं ऐं ओं औं अं आंः नमः विशुद्धे Aum Am, Aam, im, Im, um, Um, rm, Rm, lr, Lrm, eim, Aim, Om, aum, Aamh (ahah) Namah Vishude. Touch the root of the throat region where medulla ends and spinal chord starts downwards in the vertebra. Here is the cloud coloured sixteen petal lotus, on each petal, each vowel sound letter is conceived with crescent moon in the circle, wherefrom issues forth the lotus petal that is seen. Go clockwise while reciting Nyasa Mantra.

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ॐ ह क्ष नमः आज्ञा चक्रे Aum Ham Ksham Namah Ajna Chakre. Touch your forehead in between the eyebrows. Here is the two petal white lotus with the sound letters 'Ham' on the right hand petal and the sound letter Ksham on the left side the circle where from the petals issue contain Aum, where within is the Shiva lingam of white hue called स्फटिक लिङ्ग Sphatik Linga within which are Shiva Shakti blend together as अर्धनारीश्वर Ardhanarishwara. It is here, the Kundalini rises from the basal lotus and makes her sojourn winding itself round the तारकलिङ्ग 'Taraka-Linga'. This is called rise of the awakened Kundalini. Conceive the अज्ञाचक्र Ajna Chakra while reciting Nyasa Mantra—Aum Ham Ksham Ajna chakre Namah. Thereafter, touch your head with your both hands while mentally reciting all the fifty sound letters in the brain cavity wherein is the cerebral fluid. Here is the seat of Shiva and Shakti or Lakshmi and Narayana, or Shri Maha Tripura Sundari in the मणिद्वीप Mani Dvipa.

The सहस्रदल Sahasradal Kamala is called Sahasrara सहस्रार, where the thousand petal louts contains twenty sets of fifty two Matrika sounds that activate the material aspect of the brain viz. cerebrum of main two lobes that contain the material sounds governing the web net work of the nervous system scattered in the whole body in afferent and efferent systems. The material sound graphs of the systems are perceived and understood through the medical appliances, but

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what are the sounds actually and how do these combine and permute is yet to be discovered. These can be discovered in a living human being or a mammal, but never in a dead body. Any time, when these are understood scientifically in reference to the Sanskrit alphabets revered as the वर्णमाला, it will be a very new concept materially.

Here the performer needs to refer to the Matrika sounds of the alphabets वर्णमाला—Varnamala as listed along with their कला—Kala. Recite all the fifty sounds with the carrier sound अनुनासिक (n), while touching the head with both-hands and conceive the Matrikas in Sahassara.

Note:-

For the word Avyekta marked (1) in Viniyoga recitation refer to the two compound consonants ज्ञ Jna and त्र Tra which become Vyekta for the practising adept. These are manifestly deciphered by the practising Yogi.

अथ ध्यानं ॥ Atha Dhyanam.

Now the contemplation:-

(1) ॐ व्योमेन्द्वो रसनार्ण कार्णिकमवा द्वंद्वैः स्फुरत्केसरं
यत्रान्तर्गतं पंचवर्मयशलाणर्दि त्रिवर्ग क्रमातङ्क
आशा स्वश्रिषुलांतलो गलियुजा क्षोणी पुरेणावृतं
वर्णान्नं शिरस्थिं विषगद प्रध्वंसि मृत्युञ्जयमङ्क

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Transliteration:-

(1) Aum Vyomendvo Rasnarnkarnikamvadam Vahveih Saphuratkesaram, Yatrantargatam Pancha Varmayayashlasnardi Truargakramat. Asha Swashrisulamatalo Gali Yuja Kshoni Purenavritam, Varnanam Shirasthitam Vishagada Pradhvansi Mrutinhayam.

English Rendering:-

The letters of the moon digits (sixteen) that issue forth independently without the support of any other sound come from the tongue. These are inherent in the sixteen petals of विशुद्ध चक्र—Vishudha Chakra and in the human physical body that comes out through vocal cords situated in the larynx, within which the sounds of the three sets of units, i.e. ह्रस्व—'Hrasva' the one unit sounds, दीर्घ—'Dirgha' the two unit sounds and प्लुत—Plut, the three unit sounds are uttered. The five set sounds of consonants and the other set of eight consonants, each of which become 'Mantra' with the support of the sixteen vowel sounds. These come out as guttural, palatal, twisting of the tongue with palate, with teeth, tongue and lips, teeth and lips. All these sounds are uttered through the mouth as vocal sounds. The sublime sounds of मध्यमा, पश्यन्ती, परा Madhyama, Pashyanti and Para which are mentally seen and cover the whole universe. These exist in our heads as impulses and therefrom distributed in all parts of the body and inner mechanism through the nerve impulses. The Shakti of these sound impulses is 'Mother

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Saraswati' which remains in our tongue, as सर्वमङ्गला—Sarvamangala in our mouth and as अमृतकला—Amritkala on our lips.

"O Mother! 'Thou' destroyest the poisons of the body while residing in our heads and communicate to the body mechanism for our well-being! The devotee who understands this, which is your play surely conquers death. I bow to Thine grace!"

(१) पंचाशत् वर्णभेदैर्विहितवदनदौः पादहृत्कुक्षोदेशां,
भास्वत्कपर्दा कलितशशिकलां इन्दु कुन्दावदानाम्ङ्क
अक्षस्र कुंभार्चिता लिखित वर करां स्रीक्षणा पद्म संस्थां,
अक्षा कल्पामक्षल्पाम तुङ्ग स्तनजघनभरां भारतीं तां नमामिङ्क2ङ्क

Transliteration:-

Panchashat Varnabhedair Vihitva Dandauh Padahrit Kuksha Desham, Bhasvat Kapardakalit Shashi Kala Indukunda Vadanam. Akshasra Kumbharchita Likhit Varkaram Srikshana Padma Sanstham, Akshakalpamaksha Kalpam Tunga Stanaj Jhanbharam Bhartim Tam Namami.

English Rendering:-

Thou and Thine power remains in our heads as fifty two Mother sounds, and these are distributed downwards in the six Chakras which issue forth the network of communication in the sets of sixteen vowels, thirty three consonants and one compound consonant 'क्ष' 'Ksha'. That Thou art at work, since the beginning of the universe, while creating and renovating ever.

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"I, while worshipping you, invoke all these मात्तृका कला Matraika Kalas and other Shakti Kalas in the Kumbha forming the Samvit Kala. O Mother Bharti! I conceive you seated on a lotus with the sound instrument of 'Veena', by weight whereof your breasts have a tilt as if ready to give source of wisdom and activity to your devoted child. You appear with the book, the Mala (rosasy) as bestowing boon and supplication to your devotees. I bow to this soothing graceful form."

अथ बहिर्मातृका न्यासः Atha Bahir Matrika Nyasa. Now the Nyasa of Matrikas for body form:-

अं नमः, शिरसि। - 'Am' Namah Shirsi, touch the head while saying Am- Namah.

आं नमः, मुखंङ्क 'Aam' Namah Mukhe. Touch your mouth saying Aam Namah.

इं नमः दक्षिणनेत्रेङ्क 'im' Namah Dakshin Netra. Touch right eye saying im Namah.

ईं नमः वामनेत्रेङ्क 'Im' Namah Vama Netre. Touch the left eye saying Im-Namah.

उं नमः दक्षिणकर्णे 'Um' Namah Dakshina Karne. Touch your right ear while saying Um Namah.

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ऊं नमः वामकर्णेङ्क 'Uum' Namah Vamkarne. Touch your left ear while saying Uum Namah.

ऋं नमः दक्षिणनासापुटेङ्क 'Rm' Namah Dakshinasapute. Touch the right nostril saying Rm Namah.

ॠं नमः वामनासापुटेङ्क Rrm Namah Vamaynasapute. Touch the left nostril saying: Rrm Namah.

ऌं नमः दक्षिण गंडेङ्क Lrm Namah Dakshina gande. Touch the right cheek saying Lrm Namah.

ॡं नमः वामेङ्क Lrrm Namah Vame. Thuch your left cheek saying Lrrm Namah.

एं नमः ऊर्धोष्टेङ्क Aim Namah Urdhoshte. Touch the upper lip saying Aim Namah.

ओं नमः ऊर्ध्वदन्तेषुङ्क Om Namah Urdhaadyanteshu. Touch the upper teeth, say Om Namah.

औं नमः अधोदन्तेषुङ्क AouM Namah Adhodanteshu. Touch the lower teeth saying AuM Namah.

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अं नमः ललाटेङ्क Am Namah Lalate. Touch the forehead saying Am Namah.

आं: नमः जिह्वायांङ्क Aam Namah Jihvayam. Touch the tongue saying Aam Namah.

कं नमः दक्षवाङ्गमूलेङ्क Kam Namah Dakshavangmule. Touch your larynx (from right out side) while reciting the consonant: Kam Namah.

खं नमः ऊर्परिङ्क Kham Namah Urpari. Touch the upper throat saying Kham-Namah.

गं नमो मणिबन्धेङ्क Gam Namah Manibandhe. Touch the wrists (right wrist with left hand) and left wrist by right hand saying: Gam Namah.

घं नमः अंगुलिमूलेङ्क Gham Namah Angulyamule. Touch the finger tips of both hands by the respective thumbs while saying: Gham Namah.

ङं नमः अंगुल्यग्रेङ्क Nam Namah Angulegre. Touch the left side of throat at the larynx while saying Nam Namah.

चं नमः वाम वाङ्गमूलेङ्क Cham Namah Vam Vangmule. Touch the left side of throat at the larynx while saying Cham Namah.

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छं नमः ऊर्परेङ्क Chham Namah Urpare. Touch the upper throat saying: Chham-Namah.

जं नमः मणिबन्धेङ्क Jam Namah Manibandhe. Touch the wrists saying Jam Namah.

झं नमः अंगुल्य मूलेङ्क Jham Namah Angulyamule. Touch the base of the fingers of both hands as said above saying: Jham Namah.

ञं नमः अंगुल्यग्रेङ्क Nyam Namah Angulyagre. Touch finger tips saying Nyam-Namah.

टं नमः दक्षिणपादकक्षेङ्क Tam Namah Dakshinapadakakshe. Touch both feet upto the knee both inside with respetive hands: Saying: Tam Namah.

ठं नमः जानुनिङ्क Tham Namah Januni. Touch the both knees with respective hands while saying Tham Namah.

डं नमः गुल्फेङ्क Dam Namah Gulphe. Touch both thighs (knee upwards) with respective hands while saying Dam Namah.

ढं नमः अंगुलिमूलेङ्क Dham Namah Angulyamule. Touch the base of fingers with the respective thumbs of both hands saying: 'Dham' Namah.

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णं नमः अंगुल्यग्रेङ्क Nam Namah Angulyagre. Touch the fingertips saying 'Nam' Namah.

तं नमः वामपादकक्षेङ्क Tam Namah Vamapada Kakshe. Touch the left foot upto knee cavity with respective hand saying. 'Tam' Namah.

थं नमः जानुनिङ्क Tham Namah Januni. Touch both knees saying: 'Tham' Namah.

दं नमः गुल्फेङ्क Dam Namah Gulphe. Touch both thighs saying 'Dam' Namah.

धं नमः अंगुल्यमूलेङ्क Dham Namah Angulyamule. Touch base of fingers saying: 'Dham' Namah.

नं नमः अंगुल्यग्रेङ्क Nam Namah Angulyagre. Touch the fingertips saying: Nam Namah.

पं नमः दक्षपारश्वेङ्क Pam Namah Dakshparshve. Touch right buttock with both hands while reciting sound 'Pam' Namah.

फं नमः वामेङ्क Pham Namah Vame. Touch the left buttock saying: 'Pham' Namah.

बं नमः पृष्टेङ्क Bam Namah Prishte. Touch the back with both hands saying Bam Namah.

भं नमः नाभौङ्क Bham Namah Nabhau. Touch the navel with both hands saying 'Bham' Namah.

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मं नमः जठरेङ्ग Mam Namah Jathre. Touch at the stomach region saying 'Mam' Namah.

यं त्वगात्मने नमः हृदिङ्ग Yam Tvagatmane Namah Hride. Touch the skin within the heart region conceiving the sense of touch saying 'Yam' Namah.

रं असृगात्मने नमः दक्षांसेङ्ग Ram Asragatmane Namah Dakshamsay saying Ram Namah pertaining to the right side of the throat from heart region.

लं मांसात्मने नमः क आदिङ्ग Lam Mansatmanne Namah K-adi. Touch the throat at the tongue root where from the sounds of Kavarga (कं खं गं घं ङं) issue saying Lam Namah Kadi.

वं मेदसात्मने नमः वामांसेङ्ग Vam Medhatnne Namah Vamanse. Touch the left side of the throat conceiving Medha—the power of speech saying Vam, from heart region to left side throat.

ह्रां अस्थात्मने नमः हृदयादि दक्षपाण्यन्तंङ्ग Hram Asthatmne Namah Hridayadi Daksha Panyantam. Touch from heart region to right side of the body upwards saying, Hram Namah including shoulder, right arm and hand.

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षं कान्तात्मने नमः हृदयादि दक्षपादान्तंङ्ग Sham Kantatmane Namah Hridayadi Dakshapada-vatan. Touch right side of body from the heart region to the foot conceiving the body glow of texture while saying Sham kantatmane Namah.

हं प्राणत्मने नमः हृदयदि नामपदान्तंङ्ग Ham Pranatmane Namah Hridadi Nampadantam. Touch the left side from the heart region to the left foot while saying Ham Pranatmane Namah conceiving the vital air—the five Pranas that activate the body system in the moving aspect.

लं जीवात्मने नमः पादादिनाभ्यन्तंङ्ग Lam Jivatmane Namah Padadi Nabyantam. Touch from feet to the navel using the respective hands to the centre at Navel saying Lam Jivatmane Namah conceiving the life principle.

क्षं परमात्मने नमः नाम्यादि मूर्धान्तंङ्ग Ksham Parmatmane Namah. Touch the region from the navel to the top of head with both hands saying Ksham Parmatmane Namah, Conceiving the Parmatma as a reflection on the mirror of the life principle which activates the life principle i.e. the Jiva in the body frame. Thus the inner Matrika Nyasa is complete.

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Note:-

(1) The Matrika sounds listed above are for correct pronunciation. मूर्धा is the crown of the head, where the opening to the head exists and contains the brain, within the cavity whereof is the cerebral fluid.

(2) Full Nyasa Mantra are to be activated, if one of the Nyasa Mantra is missed then it needs to be said again.

अथ बहिर्मातृका न्यासःङ्क Atha Bahirmatruka Nyasa. Now the Nyasa of the sound Matrika Mantra from the outer body frame. (The previous Nyasa was to be conceived mentally while touching and saying).

अथ श्रीकंठादि मातृका न्यासःङ्क Atha Shrikanthadi Matrika Nyasah, Now Shrikanth Matrika Nyasah etc.

(1) ॐ हस्रौं: अं श्री कण्ठेशाय पूर्णोदर्यो नमः, शिरसिङ्क Aum Hasraunah Am Shrikanthesaya Purnordyo Namah Shirsi, Touch the head while reciting Nyasa Mantra.

(2) ॐ हस्रौं: आं अनन्तेशाय विरजायै नमः मुरववृतेङ्क Aum Hasraunah Aam Ananteshaya Virjayei Namah Mukhavrite. Touch the mouth, while reciting Nyasa Mantra.

(3) ॐ हस्रौं: इं सूक्ष्मेशाय शल्मल्यै नमः, दक्षनेत्रेङ्क Aum Hasraunah Im Sukshneshaya Shalmalei

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Namah Daksha Netre. Touch the right eye while reciting Nyasa Mantra.

(4) ॐ हस्रौं: ईं त्रिमूतीशाय लोलाक्ष्यै नम: वामेङ्क Aum Hasraunah Im Trimurtishaya Lolakshei Namah Vame. Touch the left eye while reciting Nyasa Mantra.

(5) ॐ हस्रौं: उं अमरेशाय वर्तलाक्ष्यै नम: दक्षकर्णेङ्क Aum Hasraunah Um Amreshaya Vartalakshei Namah Daksha Karne. Touch the right ear, reciting Nyasa Mantra.

(6) ॐ हस्रौं: ऊं अर्घेशाय दीर्घ घोशायै नम: वामेङ्क Aum Hasraunah Um Argheshaya Diragha Ghoshayei Namah Vamey. Touch the left ear while reciting Nyasa Mantra.

(7) ॐ हस्रौं: ऋं भारभूतेशाय दीर्घमुख्यै नम: दक्षनसिङ्क Aum Hasraunah Rm Bharbhuteshaya Dirghamukeyei Namah Daksha Nasi. Touch the right nostril while reciting Nyasa Mantra.

(8) ॐ हस्रौं: ॠं तिथीशाय गोमुख्यै नम: वामायांङ्क Aum Hasraunah Rrm Tithishaya Gomukhe Namah Vamayam. Touch the left Nostril reciting, the Nyasa Mantra.

(9) ॐ हस्रौं: लृं स्थर्णुकेशाय दीर्घ जिह्वायै नम: दक्षगंडेङ्क Aum Hasraunah Lrm Stharnukeshaya Dhrgha Jivhayei Mamah Dakshgande. Touch the right side to the tongue root at the throat while reciting Nyasa mantra.

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(10) ॐ हस्रौं: लॄं हरेकेशाय कुंडोदर्यै नमः वामेङ्क Aum Hasraunah Lrrm Harekeshaye Kundedaryei Namah Vame. Touch the left side throat reciting Nyasa Mantra.

(11) ॐ हस्रौं: एं कण्ठेशाय ऊर्धकेशायै नमः ऊर्धोष्टेङ्क Aum Hasraunah Aim Kanthaishaya Urdhakeshayei Namah Urdhoshte. Touch the upper lip while reciting Nyasa mantra.

(12) ॐ हस्रौं: ऐं भौतिकेश्वराय विकृतमुख्यै नमः अधरेङ्क Aum Hasraunah Aim Bhoutikeshwarayei Vikrit Mukhei Namah Adhare. Touch the lower lip while reciting the Nyasa Mantra.

(13) ॐ हस्रौं: ओं सद्योजातेशानाय ज्वालामुख्यै नमः ऊर्ध्वदंतेषुङ्क Aum Hasraunah Sadyojateshanay Jwalamukheyei Namah Urdhva Danteshu. Touch the upper teeth while reciting the Nyasa Mantra.

(14) ॐ हस्रौं: औं अनुग्रहेशाय उल्कामुख्यै नमः अधीदन्तेषुङ्क Aum Hasraunah Aum Anugrehashaye Ulkamukhei Namah Adhidanteshu. Touch the lower teeth while reciting the Nyasa Mantra.

(15) ॐ हस्रौं: अं अक्रूरेशाय श्रीमुख्यै नमः ललाटेङ्क Aum Hasraunah Am Akrureshaya Shri Mukhei Namah Lalate. Touch the forehead while reciting Nyasa Mantra.

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(16) ॐ हस्रौं: आ: महासमेशाय विद्यामुख्यै नमः जिह्वायांङ्ग Aum Hasraunah Aha (Ha) Mahasmeshaya Vidya Mukhei Namah Jihvayam. Touch the tongue while reciting Nyasa Mantra.

Note:-

Refer to the Matrika Sounds with their Kala names for correct recitation. Use Namah for each Mantra while touching the body parts.

(1) ॐ हस्रौं: कं क्रोधेशाय महाकाल्यै नमः दक्षिणवाङ्गमूलेङ्ग Aum Hasraunah Kam Krodeshaya Mahakalai Namah Dakshina vangmule. Touch at the right side of upper throat at vocal cords while reciting Nyasa Mantra.

(2) ॐ हस्रौं: खं, चण्डेशाय सरस्वत्यै नमः उर्परेङ्ग Aum Hasraunah Kham, Chandeshaya Saraswatai Nama Urpare. Touch the uppermiddle throat near the chin, while reciting Nyasa Mantra.

(3) ॐ हस्रौं: गं पंचान्त केशाय सर्व सिद्धिदायै नमः मणिबन्धेङ्ग Aum Hasraunah Gam, Panchant Keshaya Sarva Siddhidayai Namah, Manibandhe. Touch your both wrists across. Left wrist with right hand and right wrist with left hand, while reciting Nyasa Mantra.

(4) ॐ हस्रौं: घं, शिवोत्तमेशाय त्रैलोक्यविद्यायै नमः अंगुल्यमूलेङ्ग Aum Hasraunah Ghan Shivottameshaya Trailokya Vidyayai Namah Angulimule. Touch the base of the fingers of both hands with

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respective thumbs while reciting the Nyasa Mantra.

(5) ॐ हस्रौं: ङं एकरुद्रेशाय मंत्रशक्त्यै नमः अंगुल्यग्रेङ्क Aum Hasraunah Nam Ekarudreshaya Mantra-shaktyai Namah Angulyamule. Touch the finger tips of the both hands with respective thumbs while reciting Nyasa Mantra.

(6) ॐ हस्रौं: चं, कूर्मेशाय आत्मशक्त्यै नमः, वाम वाङ्गमूलेङ्क Aum Hasraunah Cham Kurmeshay Atma Shaktai Namah, Vama Vangmule. Touch at the left side top of the throat at vocal cords while reciting Nyasa Mantra.

(7) ॐ हस्रौं: छं, एकनेत्रशाय भूतमात्रे नमः उर्परेङ्क Aum Hasraunah Chham Ekanetreshaya Bhuta-matre Namah, Urpare. Touch the upper throat near the chin base while reciting Nyasa Mantra.

(8) ॐ हस्रौं: जं, चतुराननेशाय लंबोदर्यै नमः मणिबन्धेङ्क Aum Hasraunah Jam Chaturananesaya Lambo-daryai Namah Manibandhe. Touch the both wrists with hands as said before while reciting Nyasa Mantra.

(9) ॐ हस्रौं: झं, अजेशाय द्राविण्यै नमः अंगुलिमूलेङ्क Aum Hasraunah Jham Ajeshaya Dravinyai Namah, Angulyamule. Touch the base of fingers while reciting Nyasa Mantra.

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(1) ॐ हस्रौं: ञं, शर्वरेशाय नागर्यै नमः अंगुल्यग्रेङ्क Aum Hasraunah Yam Sharvareshaya Nagaryei Namah Angulyagre. Touch the finger tops while reciting Nyasa Mantra.

(11) ॐ हस्रौं: टं, सोमेशाय खेचर्यै नमः, दक्षपाद कक्षेङ्क Aum Hasraunah Tam Someshaya Khecharyai Namah, Dakshpada Kakshe. Touch the left foot and leg upto the knee cavity while reciting Mantra Nyasa.

(12) ॐ हस्रौं: ठं, लांगलीशाय मंजर्यै नमः, जानुनिङ्क Aum Hasraunah Tham Langlishaya Manjaryai Namah, Januni. Touch the both Thighs with respective hands while reciting Nyasa Mantra.

(13) ॐ हस्रौं: डं, दारुणेशाय रूपिण्यै नमः, गुल्फेङ्क Aum Hasraunah Dam Daruneshaya Rupinyei Namah Gulphe. Touch the buttocks with respective hands while reciting Nyasa Mantra.

(14) ॐ हस्रौं: ढं अर्धनारीश्वराय वीरिण्यै नमः, अंगुलिमूलेङ्क Aum Hasraunah Dham, Ardhanarishwaraya Virinyei Namah Angulimule. Touch the base of the fingers of both the hands with respective thumbs while reciting Nyasa Mantra.

(15) ॐ हस्रौं: णं, उमाकान्तेशाय काकोदर्यै नमः, अंगुल्यग्रेङ्क Aum Hasraunah Nam Umakanteishaya Kakodaryai Namah Angulyagre. Touch the

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finger tips of the both hands with respective thumbs while reciting Nyasa Mantra.

(16) ॐ हस्रौं: तं, आषढीशाय पूतनायै नम:, वामपादमूलेङ्ग Aum Hasraunah Tam, Ashadhishaya Putanayai Namah Vampadamule. Touch the sole of the left foot while reciting Nyasa Mantra.

(17) ॐ हस्रौं: थं, दंडीशाय भद्रकाल्यै नम:, जानुनिङ्क Aum Hasraunah Tham Dandishaya Bhadrakalyai Namah, Januni. Touch the both thighs with respective hands while reciting, Nyasa Mantra.

(18) ॐ हस्रौं: दं अंत्रीशाय योगिन्यै नम: गुल्फेङ्क Aum Hasraunah Dam, Antarishaya Yoginyai Namah, Gulphe. Touch both the buttocks, while reciting Nyasa Mantra.

(19) ॐ हस्रौं: धं, मीनेशाय शंखिन्यै नम:, अंगुलिमूलेङ्ग Aum Hasraunah Dham, Mineshaya Shankhinyai Namah Angulimule. Touch the finger tips, while reciting Nyasa Mantra.

(2) ॐ हस्रौं: नं मेषेशाय गर्जिन्यै नम:, अंगुल्यग्रेङ्क Aum Hasraunah Nam Mesheshaya Garjinyai Namah Angulyagre. Touch the finger tips, while reciting Nyasa Mantra.

(21) ॐ हस्रौं: पं लोहितशाय कालरात्रे नम:, दक्षपार्श्वेङ्क Aum Hasraunah Pam Lohiteshaya Kalaratryai Namah Dakshparshve. Touch the right back

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side above the buttock while reciting Nyasa Mantra.

(22) ॐ हस्रौं: फं, शिखीशाय ऊन्निन्यै नमः, वामेङ्क Aum Hasraunah Pham, Shikhishaya Uninnyai Namah Vame. Touch the left back side just above the buttock while reciting Nyasa Mantra.

(23) ॐ हस्रौं: बं, छागलांडेशाय कपर्दिन्यै नमः, पृष्टेङ्क Aum Hasraunah Bam Chhaglandeshaya Kapardinyei Namah, Prishte. Touch your back with both hands while reciting Nyasa Mantra.

(24) ॐ हस्रौं: भं द्विरंडेशाय वज्रायै नमः, नाभौङ्क Aum Hasraunah Bham Dvirandeshaya Vajrayai Namah Nabhau. Touch the Navel with both hands while reciting Nayas Mantra.

(25) ॐ हस्रौं: मं, महाकालेशाय जयायै नमः, जठरेङ्क Aum Hasraunah Mam Mahakaleshaya Jayayai Namah Jathare. Touch the stomach while reciting the Nyasa Mantra.

(26) ॐ हस्रौं: यं, त्वगात्मनें वालीशाय सुमुख्यै नमः, हृदिङ्क Aum Hasraunah Yam, Tvagatmne Valishaya Sumukhyai Namah Hridi. Touch with both hands the heart region while reciting Nyasa Mantra.

(27) ॐ हस्रौं: रं, अमृतात्मने भुजगेशाय रेवत्यै नमः, दक्षांसेङ्क Aum Hasraunah Ram Amritatmne

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Bhujgeshaya Revatyai Namah, Dakshanse. Touch from the right side of hair region to the right side position of throat while reciting Nyasa Mantra.

(28) ॐ हस्रौं: लं, मांसात्मने पिनाकेशाय माधव्यै नमः, क ऊदिङ्क

Aum Hasraunah Lam Mansatmne Pinakeshaya Madhaveyai Namah, K-Udi. Touch the throat at the vocal cords (tongue base) where from Kavarga sound issues while reciting Nyasa Mantra.

(29) ॐ हस्रौं: वं मेदसात्मने खङ्गेशाय वारुण्यै नमः, वामांसेङ्क

Aum Hasraunah Vam Medasatmne Khadgeshaya Varunyai Namah, Vamanse. Touch the left side from heart region to the throat while reciting Nyasa Mantra.

(3) ॐ हस्रौं: शं, अस्थात्मने अर्धकेशाय वायण्यै नमः, हृदादि दक्षपाण्यन्तमङ्क Aum Hasraunah Sham Asthatmne Ardhakeshaya Vayavyai Namah, Hridadi Dakshapanyantam. Touch from right side of heart region to the right hand, including shoulder and arm, while reciting the Nyasa Mantra.

(31) ॐ हस्रौं: षं, मज्जात्मने श्वेतोशाय रक्षो विदारिण्यै नमः, हृदादि वामपाण्यन्तमंङ्क Aum Hasraunah Sham, Majjatmne Shweteshaya Raksho Vidarinyai Namah. Touch from left side heart region to shoulder and to arm upto left hand while reciting Nyasa Mantra.

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(32) ॐ हस्रौंः सं, शुक्रात्मने भृग्वीशाय सहजायै नमः, हृदादिदक्षपादान्तमङ्क्ष Aum Hasraunah Sam Shukratmane Brigvishaya Sahajayai Namah Hridadi Dakshapadantam. Touch with your hands from right heart region downwards to the right foot while reciting Nyasa Mantra.

(33) ॐ हस्रौंः हं, प्राणात्मने कुलेशाय महालक्ष्म्यै नमः, हृदादि वामपादान्तमङ्क्ष Aum Hasraunah Ham, Pranatmne Kuleshaya Mahalakshmyai Namah Hridadi Vamapadantam. Touch left side from the heart region down wards to the left foot while reciting Nyasa Manta.

(34) ॐ हस्रौंः लं, जीवात्मने शर्वोशाय व्यापिन्यै नमः, पाददि नाभ्यान्तमङ्क्ष Aum Hasraunah Lam, Jivatmne Sharveshaya Vyapinyai Namah Padadi Nabhiyantam. Touch your feet with respective hands and move them upto the navel while reciting Nyasa Mantra.

ॐ हस्रौंः क्षंः, परमात्मने संवर्तकेशाय महामायायै नमः, नाभ्यादि मूर्धन्तिमङ्क्ष Aum Hasraunah Kshamha Parmatmne Samvartakeshaya Maha-Mayayei Namah Nabhyadi Murdantim. Touch with both hands from the navel to the top of head while reciting Nyasa Mantra.

Thus 'Bahir Matrika Nyasa' of fifty letter sounds is concluded. The top of the Head is the place within which is the Brahmrandra – The fontenelle, the opening in the crown of the Head.

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अथ षडङ्ग मातृका न्यास:- Now the Nyasa of Shadangas i.e. six regions of body.

अथ विनियोग:- Now the Viniyoga/invocation by offering water with right hand.

अन्येषु न्यास मन्त्रस्य प्रजापति: ऋषि: गायत्रं छन्द: श्री शारदा भगवती देवता क्लीं बीजं, ह्रीं शक्ति:, नम: कीलकं, अभीष्ट कामना वाप्तये जपे पूजायां वा विनियोग:ङ्क

Transliteration:-

Aneshu Nyasa Mantrasya Prajapatih Rshihi, Gayatram Chhandah Shri Sharada Bhagwati Devata, Klim Bijam, Hrim Shaktihi Namah Kilakam, Abhishta Kamana Vapte Jape Pujayam Va Viniyoga.

English Rendering:-

The Rishi of the Nyasa Mantra is Prajapatih; the Mantra is composed in the Gayatri Chhanda-one of the Vedic meters called Gayatri. Shri Sharada Devi is the Presiding Deity. The seed Mantra is 'Klim'. The power force whereof is Hrim, Namah is its Kilaka-the controlling power. I (the performer) undertake to do the Nyasa Mantra as the pre-requisite for the Japa or Puja of the deity. (Offer water, while reciting the Viniyoga, through the fingers of the right hand as directed above).

अथ करन्यास:ङ्क Atha Kara Nyasa. Now the Nyasa (Purification) of hands:-

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(1) अं ॐ आं, अगुष्ठाभ्यां नमःङ्क Am AUM Aam Angushthabhyam Namah, touch the thumbs of both hands with respective forefingers while reciting Nyasa Mantra.

(2) इं ॐ ईं, तर्जनीभ्यां नमःङ्क Im Aum Iim Tarjanibhyam Namah, Touch the forefingers of both hands by their respective thumbs while reciting Nyasa.

(3) उं ॐ ऊं, मध्यमाभ्यां नमःङ्क Um Aum Uum Madhymabhyam Namah. Touch the middle fingers of both hands by respective thumbs while reciting Nyasa Mantra.

(4) ऋ ॐ ॠ, अनामिकाभ्यां, नमःङ्क Ri Aum Rii Anamikabhyam Namah. Touch the ring fingers of both the hands with respective thumbs reciting Nyasa Mantra.

(5) एं ॐ ऐं, कनिष्ठिकाभ्यां नमःङ्क Em Aum Aim Kansihthikabhyam Namah. Touch the little fingers of both hands by their thumbs, while reciting Nyasa Mantra.

(6) ओं ॐ औं, करतल करपृष्टाभ्या, नमःङ्क Om Aum AUm Kartala Karprshtabhyam, Namah. Touch the palms of both hands and then the backside of hands-left back hands with right palm and right back hand with left palm.

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एवमेव हृदादि षडंगन्यासः Evameva Hridayadi Shadanga Nyasa. Similar Mantras are for heart region and other parts in Shadanga Nyasa as:

(1) अं ॐ आं, हृदयाय नमः Am Aum Aam Hridyaya Namah. Touch the heart region with both hands while reciting Nyasa Mantra.

(2) इं ॐ ईं, शिरसे स्वाहः Im Aum Iim Shirse Svaha. Touch the head with both hands while reciting Nyasa Mantra.

(3) उं ॐ ऊं, शिखायै वषट् Um Aum Uum Shikhayai Vashat. Touch the top of the back head with both hands while reciting Nyasa Mantra.

(4) ऋं ॐ ॠं कवचाय, हुं Rim Aum Riim Kavachaya Hum. Cross your hands in a way that right hands fingers touch the left ear lobe and the left hand fingers touch the right ear lobe, while reciting Nyasa Mantra.

(5) एं ॐ ऐं, नेत्रत्रयाय वौषट्र Eim Aum Aaim Netratrayaya Vaushat. Touch with right hand the two eyes with fore and ring finger in the way that the middle finger touches in between the eye brows while reciting the Nyasa Mantra.

(6) ओं ॐ औं, अस्त्राय फट् Om Aum Aoum Astraya Phat. Strike two plams together three times in the clapping manner and then twist the

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thumb and middle finger of the right hand above your head making the twisting sound, while reciting Nyasa Mantra. Thus the Shadanga Nyasa is performed.

एवं करषड्ंग विधाय श्री भगवती ध्यायेतृङ्क Evam Kar Shadanga Vidaya Shri Bhagwati Dhyayet. After Kara Nyasa and Shadang Nyasa, the performer meditates on the description of the Feminine form description, as called in the Dhyana Mantra.

The Dhyanam needs to be compared with other MSS if available. It can be substituted by another Dhyana Mantra, if available.

अथ ध्यानं Atha Dhyanam: Now, meditation on the form of the Shri Sharada

ॐ हस्तैः पद्मं रथाङ्ग गुणमथहरिणं पुस्तकं वर्णमालां,
टं कं शुभ्रं कपालं वरममृतलसद्–हेम कुम्भं वहनतीमृङ्क
मुक्ता विद्युत्–पयोद स्फटिकनवजपावंधुरै पंचवक्त्रैः,
प्रक्षैर्वक्षोजनम्रां सकल शशिनिभां शारदां तां नमामिङ्क

Transliteration:-

Aum Hastaiha Padmam Rathangam Gunmath harinam-pustakam Varnamalam, Tan Kan Shubhram Kapalam Varam-Amrit lasad-Hemkumbham Vahantim. Mukta Vidyut-payodasphutika Navajapavandhuraiha Pancha vaklraiha, Mukta Vidyutpayodasphutika Navajapavand-huraiha Pancha Vaklraiha, Prakshairvakshoja Namran Sakala Shasinibham Sharadam Tam Namami.

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After contemplating on the Dhyam Mantra, the Mantrodhara Mantra i.e. releasing the Mantra for Japa for full effectiveness is given hereunder. First the Shloka and then its interpretation. **अथ मन्त्रोद्वारमन्त्रः** Now Mantrodhara Mantra:-

Atha Mantrodharah:-

तारमं मायास्मरः शक्तिः अश्मरीनाम संवदेत, भगवत्यै शारदायै मनोरम ते परावनम्ङ्क

Taramam Mayasmrah Shaktih Ashmrinama Samvadyet, Bhagvatyai Sharadayai Manoram Tei Paravanam.

Interpretation:-

तारं (ॐ), माया (ह्रीं), स्मरः (क्लीं), शक्तिः (सः), अश्मरीनमोनाम (भगवत्यै शारदायै), परा (ह्रीं), वनं (स्वाहः)

अथ बीजमन्त्रःङ्क Atha Bija Mantrah. Now the following seed Mantra is formed: - (This Mantra is to be recited as prefix to the main Sharada Mantra for full efficacy)

ॐ ह्रीं क्लीं सः नमो भगवत्यै शारदाये ह्रीं स्वाहःङ्क

Aum Hrim Klim Sah Namo Bhagwatyai Sharadayai Hrim Swaha.

अथ शारदाभगवतीमं मन्त्रराजः Atha Shri Sharada Bhagwatim Mantrarajah.

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Now the Seed Mantra of Bhagwati Shri Sharada for Archana (offerings) and Japa incantation. Japa may be done on 108 beads in one full माला—rosary count. Flower offering of ten times, twenty seven times or one hundred eight times.

श्री शारदा भगवत्यै मन्त्रराज:

ॐ ह्रीं क्लीं स: नमो भगवत्यै शारदायै ह्रीं स्वाह: ह्रीं ॐ

Aum Hrim Klim Sah Namo Bhagwatyai Sharadayai Hrim Swaha Hrim Aum.

अथ शाप विमोचन:- Atha Shapa Vimochanana.

तरंगनीरमीशानि विद्येयं शापहारिणीङ्क तारा माया शारदे च विस्मुशापं विमोचयङ्क

English Transliteration:-

Taranginiramanishani Videyam Shapa Harini, Tara Maya Sharada Cha Vismushapam Vimochaya:-

Invocation of Shapa Vimochan of Mula Mantra अथ शापविमोचन मूल मन्त्र:-

ॐ ह्रीं शारदे विस्मुशापं विमोचन सौं: स्वाहाङ्क Aum Hrim Sharade Vismushapam Vimochaya Saunh Swaha.

अथ शारदा गायत्री Atha Sharada Gayatri:-

ॐ ह्रीं क्लीं शारदायै विद्महे, कामराजायै धीमहि, तन्नो देवी प्रचोदयात् Aum Hrim Klim Sharadayai Vidmahe; Aum Kamrajayai Dhimahi; Tanno Devi Prachodayat

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English Rendering:-

Meditate upon Shri Sharada in the symbol of Hrim (Guhya)-the Iccha Shakti for creativity and inseparable from the volition of the cognizance—'the I' as 'Adyhatma Bhava' (Shiva), the Jnana Shakti, inspearable one from the other as such called Devi, the power of the powerful.

Invocation:-

At the invocation of Shri Sharada, it is traditionally desired to give जीवादान Jivadana; adding सञ्जीवनी Sanjivani Mantra to the formal Jivadan प्राण-प्रतिष्ठा Pran pratishtha conceiving that the Divine is everywhere in every thing-Omnipotent, Omnipresent and Omniscient and the devotee is in love with the Divine. He/She desires to invoke the presence of the Divinity in a particular form, symbol and Name for making the offerings of water अभिषेक, विनियोग, पञ्चोपचार, शोषडोपचार (Abhisheka, Viniyoga and five fold or sixteen fold Puja Archana-Panchopchar, Shodashopchar Puja) and or Havana Yajna-the fire offerings etc. So the Sanjivana of Sharada is given here under:-

Shri Sharada Sanjivani Mantra:-

कामराजं जपेदादौ मायाबीजं तथांचले। शारदामन्त्रराजं संजीवतः मनु स्मृतः

Kamarajam Japedadau Maya bejam tathanchale, Sharada Mantrarajam Sanjiwatah Manu Smrtah.

By prefixing कामराज Kamaraja (क्लीं) and suffixing Maya Bija (ह्रीं) to the श्रीशारदा मंत्रराज Shri

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Sharada Aantraraja, the Mantra becomes potent and awakening for the practice of the devotee. This should always be kept in mind. This process is called Samputa (संपुट).

After invoking the grace of Shri Sharada, its Gayatri should be recited in Puja-Archana three times with flower offerings; and six times with the offerings of the clarified butter in Havana-Yajna with the sacred names in the Archana as also in the शारदा-सहस्रनाम-स्तवराज Sharada Sahasranama Stvaraja.

After invoking Shri Sharada, the devotee/ performer makes the request in the following manner:-

देवेशी भक्ति सुलभे परिवारसमन्विते, यावत् त्वां पूजयिष्यामि तावत् देवि इहावह् इहावह, संतिष्ठ संतिष्ठ, सन्निरुधत्स्व सन्निरुधत्स्व, संमुखी भव संमुखी भव संमुखीभव, अवगुंठाभव अवगुंठा भव, अंऋणीकृत्य परमीकृत्य, सकली कृत्य ॐ आं ह्रीं क्राँ यं रं लं वं शं षं सं हं लं क्षः हंसः श्री शारदा भगवत्या इह प्राणाःङ्क श्री शारदाभगवत्या जीव इहस्थितःङ्क श्री शारदाभगवती सर्वेन्द्रियाणि वा मनस्त्वक्-चक्षः श्रोत्र घ्राणा इहागत्य चिरं तिष्ठतु स्वाहाङ्क

Transliteration:-

Deveshi Bhakti Sulabhe Parivar Samanvite, Yavat-Tvam Puji-Yashami Tavat Devi Ihavaha Ihavaha, Santishtha Santishtha, Sannirudhatsva, Sanivirudhatsva, Sanmukhi Bhava, Sanmukhi Bhava, Avaguntha Bhava Avguntha Bhava, Arinikrtya, Parmikrtya, Sakalikrtya, Aum, Am,

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Hrim, Kram, Yam, Ram, Lam, Vam, Sam Sham, San, Han, Lan, Kshaha, Hamsaha Shri Sharada Bhagwatya Iha Prana. Shri Sharada Bhagwatya Jiva Ihasthitaha. Shri Sharada Bhagwati Sarveindriyani Manastvak, Chaksha, Shrautra, Ghrana Ihagatya Chiram Tishthitu Swahah.

English Rendering:-

The presence of Shri Sharada on the set as established in a pot image or an idol form or Yantra symbol is invoked in the following manner:-

A request is made to the Omnipresent Divine Mother to be potentially present for the devotee's worship. Flower offerings and fire offerings to the idol, Chakra Yantra or the pot, whatever is kept on the seat is worshiped. The devotee says, "O Mother! You are Omniscient, Omnipotent and Omnipresent, Pray! Come into this form Symbol/Pot and take the seat as offered. As you are easily attainable to a true devotee and graceful for him and his clan, Pray! Stay here till I perform your worship and make offerings. Come and be manifest as an Existent one, with body-limbs, eyes, ears, nose, mouth, skin, mind and sense perceptions. Be kind and merciful and accept the sixteen fold Puja of पाद्य Padya, अंध्य Arghya आचमनीय Achmanya, मुखप्रक्षालण Mukha Prakshelana, (अभिषेक Abhishaka), वस्त्र Vastra, दीप Deepa धूप Dhoopa, नैवेद्य Navaidya, ताम्बूल Tambula, पुष्पमाला Pushpa Mala, पुर्ष्पाचना Pushparchana, अपूषान Apushana, आचमनीय Achamanya and the prayers. Do grant grace to all and be kind to the devotee!

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Thus conceiving the प्राण-प्रतिष्ठा Pranpratishtha the Puja is performed with the Mulamantra of जीवनदान Jivadan, which is used while performing the sixteen fold Puja. The Mula Mantra is given in the transliteration of the Sadhana. It is a Divine Mantra in Sanskrit. After this performance the flower offering is made in this manner:-

पुष्पार्चना Offering of flowers

ॐ हस्रौं अं श्री कंठेश पूर्णोदरीभ्यां नमःङ्क Aum Hasraunah Am Shrikanthesh Purnodaribhyam Namah.

ॐ आधार शक्त्यै नमःङ्क Aum Adhar Shavtyai Namah.

ॐ कूर्माय नमःङ्क Aum Kurmaya Namah.

ॐ अनन्ताय नमःङ्क Aum Anantaya Namah, the infinite.

ॐ वराहाय नमःङ्क Aum Varahaya Namah, the Boar incarnation.

ॐ चतुः समुद्राय नमःङ्क Aum Chatuh Samudraya Namah, the four fold Ocean.

ॐ मणिमय वेदिकायै नमःङ्क Aum Manimaya Vedikayai Namah, the Jewelled altar.

ॐ मेधायै नमःङ्क Aum Medhayai Namah, the higher intellect.

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ॐ प्रजायै नमःङ्क Aum Prajayai Namah, the Manifestation.

ॐ विद्यायै नमःङ्क Aum Vidyayai Namah, the knowledgde.

ॐ श्रियै नमःङ्क Aum Shriyai Namah, the Auspiciousness.

ॐ धृत्यै नमःङ्क Aum Drityai Namah, the Sustenance.

ॐ स्मृत्यै नमःङ्क Aum Smrteyai Namah, the Memory.

ॐ बुद्ध्यै नमःङ्क Aum Bhuddhyai Namah, the Intellect.

ॐ विद्येश्वर्यै नमःङ्क Aum Vidyeshwaryai Namah, the Goddess of knowledge.

ॐ सर्वशक्तिमय योगपीठासनाय नमःङ्क Aum Sarva Shaktimaya Yogapithasanaya Namah, all the Shaktis presiding over the Yoga

Thus the flower offerings are made to the seat where the pot or the idol is seated and Shri Sharada Devi's presence is invoked. Same Matri Devi Archana – the flower offerings is for the Yantra of linear symbol called Chakra also, when the Chakra is placed on the seat. The only difference is that the offering of flowers is done step by step from

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भूपुर Bhupura to the बिन्दु dot which is drawn by inference as the conception of the point, which is 'Avyekta' or unmanifested. Here the flower offering to the Sharada Chakra is explained. While as the pot or the idol is offered flowers with the same names, the Chakra is offered flowers conceiving all parts of Bhupura – the outer gates; Trivali-the three circles; the Shodashara—the sixteen petal lotus; Ashtara—the eight petal lotus; the two intersecting triangle formed as a star called Shatkona; the inner triangle with apex downward and the dot in the centre.

It is already explained in the chapter titled as the 'Sharada Mahatmyam that Sharada Chakra was on a stone slab at the main Sharada Pitha of Shri Shaila hill (present Shardi) as well as at Gushi, Kupwara which was removed from the original seat of the Pitha in 1978 and another slab is in the spring called 'Kalai Nag' at Kalusa Bandipura, which could not be taken out, when the Meru Linga and the idol of Nagarjuna were recovered from the spring. However, it is to be noted that at the point of time when Shri Adi Shankaracharya visited the Sharada Shrine of Shri Shaila, there was wooden Shri-Chakra and wooden idol of Shri Sharada which were worshipped. The replica of both images the idol as well as Shri Chakra were installed by Shri Adi Shankaracharya at the Sharadamba Pitha of Shankaracharya Mutth and at Shringeri which still exists there and are worshipped by the Shankaracharyas and the present day Peethadipati. Though Shri Vidyaranya Swami replaced both and installed Shri Chakra and the idol of Shri Sharada made of gold, which are worshipped by all those

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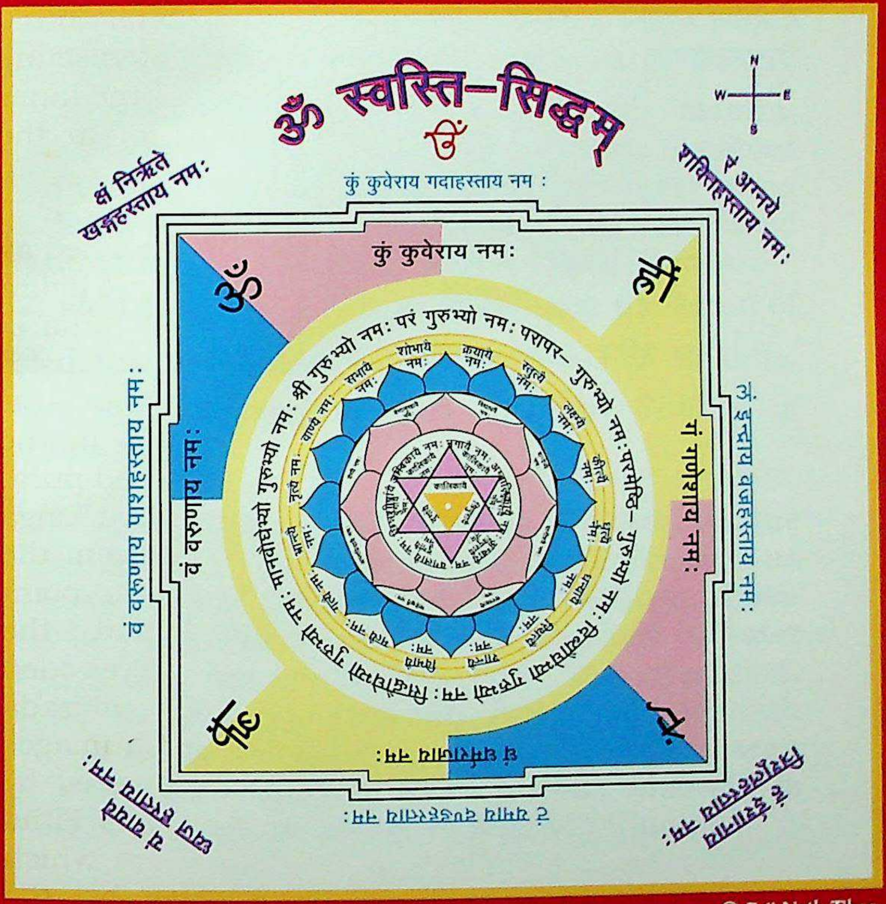
श्रीशारदा-यन्त्रम्



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who visit the Matth. The Sharada Chakra in the later invocation is recorded in the Rudrayamala Tantra along with the method of invocation, Nyasa, Archana and Puja. Much has been printed, written and published about Shri Chakra, but the very few have access to its worship and Upasana in its system of worship, as it is very mystic and occult in practice. Shri Chakra is based on Shri Vidya which has fifteen Sampradayas or cults of पञ्चादशाक्षरी Panchdashakshari—the fifteen syllabled Mantra, the Shodashi Shri Vidya—the sixteen Syllabled Mantra and the Saubhagya Vidya, the twenty seven syallbled Mantra with the Samputa. All the related Mantras are for 'Shrimata Maha Tripur Sundari'—the mother of three Karnas त्रिकारण and the blend of ज्ञान Jana, इच्छा Iccha and क्रिया Kriya शक्ति Shaktis. Here the Archana of Shri Sharada Chakra is explained.

After keeping the Sharada Chakra on the Sharada seat, the prerequesite preliminaries as described above are performed. The Viniyoga, Nyasa and Dhyana Mantra recited and offerings of water flowers etc., are made. Thereafter, the invocation, Prana Pratisha, and Puja with flower offerings with the names for the grace and reverence to the seat. All these are common whether Shri Sharada is invoked in a pot, an idol or in Sharada Chakra.

अथ शारदा चक्रार्चना Atha Sharada Chakrarchana.

Now the flower offerings to Shri Sharada Chakra:-

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After performing Shodashapchar Puja of Padya, Arghya, Achmanya, Mukh Prekhalana, Snana, Asana, Vasa (offering of cloth for dressing), Dhoopa, Deepa, Tilaka, Naiveda, Tambula, Apushanana, Achmanya, Archana (with flowers and rice grains) and Tarpana, Sharada Chakra Puja is performed with flower offerings.

श्री शारदा चक्र अर्चना ॥ Shri Sharada Chakra Archana.

(1) **भूपुर द्वार पूजा ॥** Bhupur Dvarapuja. The offering at the outer gates of the four sides of the outer lines of Shri Sharada Chakra starting from the Eastern gate.

(i) पूर्वद्वारे-गं गणेशाय नमःङ्क Purva Dvare Gam Ganeshaya Namah. Offer flowers at the Eastern gate while reciting Mantra.

(ii) दक्षिणद्वारे-धं धर्माय नमःङ्क Dakshan Dvare-Dham Dharmaya Namah Offer flowers at the Southern gate while reciting Mantra.

(iii) पश्चिमद्वारे-वं वरुणाय नमःङ्क Pashchim Dvare-Van Varunaya Namah Offer flowers at the Western gate while reciting Mantra.

(iv) उत्तरद्वारे-कुं कुबेराय नमःङ्क Uttar Dvare-Kum Kuberaya Namah Offer flowers at the Northern gate while reciting Mantra.

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(2) एवं अष्टदिशायां संपूजय॥ Evam Ashta Dishayam Sampujaya. In the Similar manner, make flower offerings to eight sides, four sides and four corners begining from the East then going clockwise, offering with the recitations of the Mantra to the guardian forces of these directions.

(i) लं इन्द्राय वज्रहस्ताय नमःङ्क Lam Indraya Vajra Hastaya Nama-Lam is the sound force of Indra who holds thunder bolt as weapon for protection. Hallowed be His name. (Offer flowers, while doing Namaskar)

(ii) हं ईशानाय त्रिशूल हस्ताय नमःङ्क Ham Ishanaya Trishula Hastaya Nama. Ham the sound force Inshana holding Trident as a weopen to guard the south-eastern side. Hallowed be His name offer flowers while reciting.

(iii) टं यमाय दण्डहस्ताय नमःङ्क Tam Yamaya Dandahastaya Namah. Tam the sound force, Yama carrying scepter/staff to guard the South side. Hallowed be His name make offerings with the Namaskar.

(iv) यं वायवे ध्वजहस्ताय नमःङ्क Yam Vayave Dvajahastaya Namah. Yam the sound force carrying the flag at the South-

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Westen corner for protection. Hallowed be the Vayavya sound.

(v) वं वरुणाय पाशहस्ताय नमः ङ्क Vam Varunaya Pash Hastaya Namah. Vam the sound force Varuna carrying the noose to protect the Western side. Hallowed be his name.

Note:-

Namah means salutation. Here it is fully explained for the invocation at the time of offerings.

(vi) क्षं निर्ऋते खड्गहस्ताय नमः ङ्क Ksham Nirrte Khadga Hastaya Namah. Kshan, the sound force Nirrtya carring the sword to protect the North Western side. Hallowed be His Name.

(vii) कुं कुबेराय गदाहसताय नमः ङ्क Kum Kuberaya Gada Hastaya Namah. Kum-the sound force Kubera carrying the club as a weapon to protect the Northen side. Hallowed be His name.

(viii) रं अग्नये शक्ति हस्ताय नमः ङ्क Ram Agnaye Shakti Hastaya Namah. Ram the sound power force carrying Shakti as the weapon to protect North- eastern corner side. Hallowed be His name.

(3) Now the offering is made at the point of Chakra within inner Traingle.

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बिन्दौ मूलं श्री शारदा भगवत्यै सशिवायै सपरिवारायै नमःङ्क

Bindau Mulam Shri Sharada Bhagwatyai Sashivayai Saparivarayai Namah.

I bow at the central point as Shri Sharada Bhagwati with Shiva which comes forth as in the Chakra with the celestial power forces forming the family of Shri Sharada. The concept is that the whole Chakra as the symbol of the mainfestation issues forth as the universal power force; at the point taken as a dot by inference.

After understanding this and making the flower offerings the three circles are conceived in 'Guru' and offer flowers with the Mantra.

(4) (i) दिव्यौघेभ्यो गुरुभ्यो नमःङ्क Divyaughebhyo Gurubhyo Namah. Obeisance to the Divine celestial Gurus (offer flowers while reciting)

(ii) सिद्धौघेभ्यो गुरुभ्यो नमःङ्क Siddhoghebhyo Gurubhyo Namah. Obeisance to the Adi Siddhas who live in the celestrial worlds (offer flowers while reciting).

(iii) मानवौघेभ्यो गुरुभ्यो नमःङ्क Manavaughebhyo Gurubhyo Namah. Obeisance to the Guru who take birth on the earth from time to time to preach and redeem the people.

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(iv) श्रीगुरुभ्यो नमःङ्क Shri Gurubhyo Namah. Obeisance to the offerer's Master preceptor.

(v) परमगुरुभ्यो नमःङ्क Param Gurubhyo Namah. Obeisance to Masters Preceptor.

(vi) परापर गुरुभ्यो नमःङ्क Parapar Gurubhyo Namah. Obeisance to the third generation prior Gurus.

(vii) परमेष्ठने गरुभ्यो नमःङ्क Parmeshthane Gurubhyo Namah. Obeisance to the first in line to the Guru Parampara of Human Gurus. This is the invocation and flower offerings to the Gurus in the Shri Sharada Chakra at the three outer circles.

In order to remove the confusion among people in regard to the Guru aspect, श्री शारदा चक्रोपसना Shri Sharada Chakra Upasana Padhati has vividly described the Guru aspect in three stages in the universe and beyond viz. (a) दिव्यौघ गुरु Divyogh Guru, (b) सिद्धौघ गुरु Siddhaugha Guru, and (c) मानवौघ गुरु Manavaugh Guru. All the three aspects need to be explained so that the devotees do not misconceive one for the other.

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(a) Divyaugh Guru in the first instance pertains to ज्ञान शक्ति Janan Shakti, which comes out as the first volition of the अव्यक्ताक्षर Avyekta-Akshara, the unmanifested indivisble which the Vedas call unknowable. The volition "I am" as cognizence of Avyekta which is also called Niranjana in Shaivagamas is the Jnana Shakti and here termed as 'Divyaugh Guru'. In the Sharada Paddhati, Shri Sharada as वर्णमाला कला-सम्वित्कला Varnamala Kalas and 'Samvit-Kala' may be construed as the Divyaugh Guru. Shri Shakti is also basically the primal sound AUM called 'Adhyatma' which in Shrimad Bhagwadgita chapter 17 verse 23 is described as "तत्" Tat-neither male nor female or the blend of both Purusha and Prakriti as well as "सत्" 'Sat' the 'Truth Absolute'. Maharshi Patanjali describes it as ईश्वर: 'Ishwara' in his 'Yoga Darsharna' Sutra 24; and further eloberates it in the sutras 25, 26 and 27 vividly in the following manner:

Sutra 25:- तत्र निरतिशयं सवर्ज्ञ बीजमङ्क Tatra Niratishayam Sarvajna Bijam, with Him lies the infinite source of knowing all.

Sutra 26:- पूर्वेषामपि गुरुः कालेनानवच्छेदातङ्क Purveshampai Guru Kalena-Navachhedat. He (Ishwara) is the 'Guru' of the Purvas—the powers named Brahma, Vishnu and Mahesha respectively because of the two reasons: (i) It is by His activiting power that these powers work. (ii) And these triadic three causal powers are within time and affected by

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time i.e. these end in time at the Mahapralaya. But Ishwara being beyond time, remains unaffected by time.

Sutra 27:- तस्य वाचकः प्रणवः Tasya Vachakaha Pranava. His (Ishwara's) Primal Name is Pranava- the sound 'AUM'. The sound Aum is also described as the Panchadevas viz: Shri Ganesha, Shri Surya, Shri Vishnu, Shri Shiva and Shri Devi in the Vedas and the Atharva Veda sing their glory in Pancha Atharvas Shirshas. The Yajnas are performed for these Panchdevas as five Swahakars and daily Puja is also performed for these Devatas. Since Panchdevas are blend in single form of Pranava, so these too come under the catagory of Divyaugha Guru.

(b) **Siddhaugya Guru:-** The second conception here is about the Siddhaugha Gurus. This relates to Adi Siddhas, who are named as Sanaka, Sanandana, Santa-Sujata and Sanat Kumara. This term refers to Devarshi Narada and Rishi Brighu and all Siddhas who take abode in celestial realms and who are Gurus and Master precepters in their own right. Shrimad Bhagwatgita refers to these Siddhas in chapter 11 verses 15 and 21 as seen by Arjuna in the "Vishvaroop-Darshana'. There are also references where Narada gave Mantra Diksha to Devi Parvati and Dhruva—the child adept.

(c) **Manavaugh Guru:** - The greatest of the Manavaugh Gurus are the Avatara Purushas, who took birth on the earth to protect the upright masses and destroyed the evil from time to time.

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These greastest of human Gurus lived the life of four fold पुरुषार्थ Purushartha and examplified the goodness by their own way of life. These reformers created cults and faith and enabled people to have faith in the Sanatana Dharma ethos, with common ethical codes, on higher ideals of human life. Shri Rama as the Maryada Purushotama, Shri Krishna as Yogeshvara, Shri Gautam Buddha and Shri Vardhaman Mahavira as apostles of 'Non-injury' to the Jiva and protection of all living things. They tought compassion and love for life.

Then comes the catagory of Rishis-Saints, seers and spiritual scholars who established 'Sanatana' ethos through श्रुति Strutis, समृति Smrties and आगम Agamas. They created Gotras, cults, Sampradayas, schools of thought. Saptarshis and Rishis like, Shri Duttatreya, Shri Durvasa, Shri Vyasa are highly revered. Adi Shankaracharya, who affected reforms and created the unity in diversity in the Sanatana way of life and ethos, is highly adored.

Thereafter comes the catagories of the galaxy of सन्त Saints who followed the cults and got emancipated through the practices of Yoga, the path of devotion and love and became Jeevanmuktas. These great ones create गुरुशिष्यपरम्परा Guru Shishya Parampara to perpetuate the methods which helped these to become highly evolved. They want their selected ones to become free as they themselves are. This is called गुरुऋण Guru Rin-the debt of Guru's causing to learn the

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method of practice which absolves and the debt is paid off, if and when the desciple attains the finale of the practice and becomes quite fit to impart this training to the next generation. These are the lineage of Sadgurus that keep alive the ethos and Parampara or tradition, though all the saints and sages help the mankind directly or indirectly through their compassion and grace.

Nevertheless, all the catagories of Manavaugh Gurus are the human beings born on the earth, growing and passing different stages of the body frame and utlimately passing over to higher realms. Never has at any point of time been in the history of Hindu ethos that any *Sahasranama Trimshati, Ashtotarashati* or *Gayatri* been written for these Rishis, saints, seers and *Jivanmuktas* because they do not fall in the catagory of celestial ones, nor do their disciples or devotees become Rishis. Santana Dharma ethos clearly says that for such writings the writer should be a Rishi, the personage about whom these Sahasranams or Gayatris are written must essentially be a DEVATA and the writing should be in a particular Vedic meter called छन्द Chhanda. For conveying this truth, the catagories of Gurus are distinctly shown in the Shri Sharada Chakra Puja.

After worshipping the three circles in गुरुभाव Guru Bhava and offering flower Archana, the Sixteen petal lotus is worshipped by offering flowers पद्मदल petal by petal reciting names and नमः मंत्र Namah Mantra, while paying obeisance. This begins from the Eastern gate going clockwise. All the

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Sixteen petals are offered flowers with recitation as listed below:-

(1) लक्ष्म्यै नमःङ्क Lakshmyai Namah. I bow to Lakshmi, auspiciousness. (Offer flowers)

(2) कीर्त्यै नमःङ्क Kirtyai Namah. I bow to Kirti, the grandeur. (Offer flowers)

(3) धृत्यै नमःङ्क Dhrityai Namah. I bow to Dhriti, the sustenance. (Offer flowers)

(4) धन्यायै नमःङ्क Dhanyayai Namah. I bow to Dhanya, the meditation. (Offer flowers)

(5) स्थित्यै नमःङ्क Sthityai Namah. I bow to Sithiti, the existence. (offer flowers)

(6) शान्त्यै नमःङ्क Shanteyai Namah. I bow to Shanti, the peace. (offer flowers)

(7) विभायै नमःङ्क Vibhayai Namah. I bow to Vibha, the effulgence(offer flowers)

(8) मत्यै नमःङ्क Matyai Namah. I bow to Mati, the decision. (offer flowers)

(9) गत्यै नमःङ्क Gatyai Namah. I bow to Gati, the movement. (offer flowers)

(1) भ्रान्त्यै नमःङ्क Bhrantyai Namah. I bow to Bhranti, the delusion. (offer flowers)

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(11) नृत्यै नमःङ्क Nrityai Namah. I bow to Nriti, the dance. (offer flowers)

(12) वाण्यै नमःङ्क Vanyai Namah. I bow to Vani, the sound. (offer flowers)

(13) सभायै नमःङ्क Sabhayai Namah, the assembly. I bow to the Assembly. (offer flowers)

(14) शोभायै नमःङ्क Shobhayai Namah. I bow to Splendour. (offer flowers)

(15) क्रियायै नमःङ्क Kriyayai Namah. I bow to Act of worship. (offer flowers)

(16) स्तुत्यै नमःङ्क Stutai Namah, the laudation. I bow to Laudation. (offer flowers)

(6) After invoking the grace of Shri Sharada by making offerings to the sixteen petal louts, now the aspiring adept will make offerings to the अष्टदल eight-petal lotus. First the eight forms of Mahabhairava are offered flowers while reciting their names with Namah-the obeisance. The adept needs to know that wherever a Shakti Pitha is situated, there a Bhairava remains at guard. All the fifty main Shakti Pithas in the Indian sub-continent have the Bhairavas at guard. Conversely, where there is a Bhairava, there a शक्तिस्थल Skakti Sthala must be situated nearby in the vicinity. Otherwise, there are two forms in 'Adhyatma-Bhava' and

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'Bhuta-Bhava', simultaneously present and worshipped in the Sanctum sanctorum. This is the indication that the Shakti Peetha is real and genuine.

Now the offerings to the eight Bhairavas. This is performed with the recitation of name with Namah offering flowers in between two petals starting from the east going from right to left anti-clockwise and making flower offerings.

(1) असिताङ्गभैरवाय नमःङ्क1ङ्क Asitanga Bhairavaya Namah. Obeisance to Asitanga Bhairava.

(2) रुरुभैरवाय नमःङ्क2ङ्क Ruru Bhairavaya Namah. Obeisance to Ruru Bhairava.

(3) चण्डभैरवाय नमःङ्क3ङ्क Chanda Bhairavaya Namah. Obeisance to Chanda Bhairava.

(4) क्रोधभैरवाय नमःङ्क4ङ्क Krodha Bhairavaya Namah. Obeisance to Krodha Bhairva.

(5) उन्मतभैरवाय नमःङ्क5ङ्क Unmata Bhairavaya Namah. Obeisance to Unmata-Bhairava.

(6) कपालभैरवाय नमःङ्क6ङ्क Kapala Bhairavaya Namah. Obeisance to Kapala Bhairava.

(7) भीषणभैरवाय नमःङ्क7ङ्क Bhishana Bhairavaya Namah. Obeisance to Bhishana Bhairava.

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(8) संहारभैरवाय नमःङ्क८ङ्क Samhar Bhairavaya Namah. Obeisance to Samhara Bhairava.

After Bhairva offerings, devotee needs to offer पुष्पार्चना Pushparchana to Shri Sharada, petal by petal starting from the East and going clockwise with recitation of names at the eight petal lotus:-

(1) वाग्देव्यै नमःङ्क Vagdevyai Namah. Obeisance to Vagdevi.

(2) वागीश्यै नमःङ्क Vagishyai Namah. Obeisance to Vagishi.

(3) सरस्वत्यै नमःङ्क Saraswatyai Namah. Obeisance to Saraswati.

(4) महेश्वर्यै नमःङ्क Maheshwaryai Namah. Obeisance to Maheshwari.

(5) अनलप्रियायै नमःङ्क Analpriyayai Namah. Obeisance to Analapriya.

(6) वेण्यै नमःङ्क Venyai Namah. Obeisance to Veni.

(7) वेणामुख्यै नमःङ्क Venamukheyai Namah. Obeisance to Venamukhi.

(8) विद्याधर्यै नमःङ्क Vidyadharyai Namah. Obeisance to Vidyadhari.

अभीष्टसिद्धिं मे देहि शरणागतवत्सलेङ्क Abhishta Sidhi Mei Dehi Sharnagata-Vatsale. Bestow me with the

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power of the understanding, which *Thine names* denoting the various moods of the Sharada Devi. O! Thou art the 'Refuge' of the devotees who come to your feet as supplicant. Pray! Grant the boon!

After flower offerings to the eight petal lotus the adept then proceeds to the six-points of the apexes of the triangles formed by the two intersecting triangles. Make flower offerings with the recitation of names with the Namah Mantra.

Starting at the triangle with apex towards the east the flower-offering is made clockwise reciting the names of the Shaktis of Shri Sharada with Namah Mantra of obeisance:

(1) At the 1st triangle:- अम्बालिकायै नमःङ्क Ambalikayai Namah. Obeisance to Ambalika.

(2) At the 2nd triangle with apex towars South-East:- अम्बायै नमःङ्क Ambayai Namah. Obeisance to Amba.

(3) At the 3rd triangle with apex towards South: - बगलायै नमःङ्क Baglayai Namah Obeisance to Bagla.

(4) At the 4th triangle with apex towerds South West:- छिन्नशीर्षायै नमःङ्क Chhinnashirshayai-Namah, Obeisance to Chhinnashirsha.

(5) At the 5th triangle with apex towards North West: अंविकाय नमःङ्क Am-Vikayai Namah. Obeisance to Am Vikaya (the bodyless)

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(6) At the 6th triangle with apex towards the North: भगायै नमःङ्क Bhagayai Namah, Obeisance to Bhaga (the source of Creation).

In the similar manner, the flower offerings are made again starting from the North East to the power forces which are invoked before starting flower offerings to the Shri Sharada Chakra, at the time of Nyasa for purification and protection of the performers hands and six body, parts, viz. heart region, head region at cerebrum, the hair lock region at cerebellum connective, at the chest region upto shoulders, at the eyes and in between the eyebrows, at around the head with moving the right hand from left to right twisting fingers and striking palms in the manner of clapping (as detailed above in the Nyasa). These six powers are now offered flowers and conceived in the six triangles.

(1) अथ षड्ंग शक्ती: पूजयेतुङ्क Atha Shadanga Shaktih Pujayet. Now offer worship flowers to the power forces invoked in the body regions of the performer. (At the time of Nyasa to be offered)

(2) हृदयशक्त्यै नमःङ्क Hredaya Shaktyai Namah. Obeisance to power force in the heart region.

(3) शिरःशक्त्यै नमःङ्क Shiraha Shaktyai Namah. Obeisance to the power at head region.

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(4) शिखाशक्त्यै नमःङ्क Shikha Shaktyai Namah.
Obeisance to the power at hair lock region.

(5) कवचशक्त्यै नमःङ्क Kavacha Shaktyai Namah.
Obeisance to the power at the Chest region.

(6) नेत्रशक्त्यै नमःङ्क Netra Shaktyai Namah.
Obeisance to the power at region of the eyes.

(7) अस्त्रशक्त्यै नमःङ्क Astra Shaktyai Namah.
Obeisance to the power of protection that uses armaments invoked as the sound protection.

After this offering is made, the performer needs to worship the innermost triangle, with apex downwards the angles whereof are conceived. Shri Sharada as Kriya Shakti and Iccha Shakti with the Adhyatma Bhava as presiding Deity called Tripura-the presiding deity of three Shaktis viz. 'Jnan-Icha-Kriya' as Shri Durga Devi or as Mahakali, Mahalakshmi, Mahasaraswati.

त्रिकोणचक्रे पुष्पाञ्जलि ईशानादि क्रमेङ्क Trikona Chakre Pushpanjali Ishanadi-Krame. Worship the innermost triangle with flower offerings, starting from the Southeast side going clockwise making the offering with the recitation of Name and Mantra:-

(1) कालिकायै नमःङ्क Kalikayai Namah. Obeisance to Kalika. (South east side).

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(2) त्रिपुरायै नमःङ्क Tripurayai Namah. Obeisance to Tripura. (South west side).

(3) दुर्गायै नमःङ्क Durgayai Namah. Obeisance to Durga (Northern Side).

ततो बिन्दु चक्रे मूलेन सशिवां श्रीदेवीं पुष्पाञ्जलिभिः संपूज्य तत्रैव आयुधानि संपूजयेतङ्क इति संपूजय गन्धादि पूर्ववत् सपरिवारां नैवेद्यं निवेद्यङ्क

Transliteration:-

Tato Binduchakre Muleina Sashivam Shri Devim Pushpanjalibhi Sampujya. Tatraiva Ayudhani Sampujayet. Iti Sampujya Gandhadi Puravat Saparivaram Naivedyam Nivedya.

Englsih Rendering:-

After making offerings to the inner traingle, the point is to be worshipped with flower offerings conceiving Shiva and Shri Devi blend together in the form of point which is depicted as a 'Bindu' dot by inference as the centre of the Chakra. Here at the point, after offering the flowers the अस्त्र-शस्त्र armaments of Shri Devi, which She keeps in her hands in the idol form, representing different power forces, symbolically are to be offered flowers with recitation of 'Name and Namah' Mantra. After doing this Shri Sharada Chakra is offered incense धूप (Dhoop), light दीप (Deep) and नैवेद्य Naiveda (edibles including fruit) and betal leaf ताम्बूल (Tambuḷa) to conclude the Chakra Puja (by offering Tarpana).

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अथ आयुध पुष्पार्चनाङ्क Attha Ayudh Pushparchana. Now offerings to the Armaments with flowers and recitation.

(1) पद्माय नमःङ्क Padmaya Namah. Salutation to Padma – the lotus.

(2) चक्राय नमःङ्क Chakraya Namah. Salutation to Chakra – the Discus.

(3) हरिणाय नमःङ्क Harinaya Namah. Salutation to Harina – the White complexioned one.

(4) गुणाय नमःङ्क Gunaya Namah Salutation to Guna - the Attribute.

(5) पुस्तकाय नमःङ्क Pustakaya Namah. Salutation to Pustaka the Book.

(6) वर्णमालायै नमःङ्क Varnamalayai Namah. Salutation to Varnamala the garland of letters.

(7) टंकाय नमःङ्क Tankaya Namah. Salutation to Tanka – the Emboss.

(8) कपालाय नमःङ्क Kapalaya Namah. Salutation to Kapala.

(9) वराय नमःङ्क Varaya Namah. Salutation to Vara.

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अमृतकुम्भाय नमःङ्क Amrit-Kumbhaya Namah. Salutation to Amrti Kumbha.

Thus concludes the Ayudh-Archana.

While offering the Pushparchana, the Mulamantra is to be recited which is already given and will be repeated. The adept who makes the offering can do Japa of the Mula Mantra ten times, twenty seven times or one hundred and eight times and more, if time allows.

अथ मूलमन्त्रः Atha Mula Mantra. Now the Mula Mantra.

ॐ ह्रीं क्लीं सः नमो भगवत्यै शारदायै ह्रीं स्वाहाः ह्रीं ॐङ्क

Aum Hrim klim saha Namo Bhagwatai Sharadayai Hrim Swaha Hrim Aum.

At the offering of incense (Dhupam) and Deepam, the Ratri Sukta of Rig Veda and/or Devi Sukta of Rig Veda as given in the Saptshati Durga or the Devi Atharvashirsha or any of the Sanskrit Sholakas/prayers may be recited. The Naivedya Mantra is recorded in the Panchang/Almanac. The Tarpana Mantra is given hereunder. Copper pot should be used by preference in the Tarpana and other water offerings.

अथ तर्पणम् ॥ Atha Tarpanam. Now the Tarpana (water offering with right hand as already explained).

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अनेन पूजार्चनामन्त्रेण आत्मनो वाङ्मनःकायोपर्जित-पापनिवारणार्थे श्रीशारदादेवीप्रीत्यर्थे, भगवत्यै आमायै, कामायै, चार्वङ्ग्यै, टङ्कधारिण्यै, तारायै, पार्वत्यै, यक्षिण्यै, श्रीशारिकाभगवत्यै, श्रीमहाराज्ञीभगवत्यै, ज्वालाभगवत्यै, व्रीडाभगवत्यै, वैखरीभगवत्यै, वितस्ताभगवत्यै, गंगाभगवत्यै, यमुनाभगवत्यै, श्रीदुर्गायै, दुर्गपारायै, कालिकायै, तारायै, छिन्नमस्तायै, बगलामुख्यै, धूमावत्यै, शोडष्यै, कमलायै, मातंग्यै, भुवनेश्वर्यै, त्रिपुरभैरव्यै, क्षेमङ्कर्यै, सुपथायै, मालाधारिण्यै, उद्योतिन्यै, यशस्विन्यै, चर्चिकायै, भद्रकाल्यै, ललितायै, उमायै, शूलधारिण्यै, गरुडगामिन्यै, वाराह्यै, नारसिंह्यै, सर्वमंगलायै, देवीभवान्यै, श्रीशारदादेव्यै, सपरिवारायै, सवाहनायै, सायुधायै सांगायै प्रीयतां प्रीताः सन्तु ॐ शुभं भवतु! शारदार्पणमस्तु! एवमस्तु!!

Transliteration:-

Anena Pujarchana Mantrena Atmano Vangmanaha Kayoparjit Papa Nivaranarthe Shri Devi Sharada Preetyarthe Bhagwati Amayai, Kamayai, Charvangyai, Tankadharinyai, Tarayai Parvatyai, Yakshinyai, Shri Sharika Bhagwatyai, Shir Sharada Bhagwatyai, Shri Maharajni Bhagwatyai, Jwala Bhagwatyai, Vrida Bhagwatyai, Vaikhari Bhagwatyai Vitasta Bhagwatyai, Ganga Bhagwatyai, Yamuna Bhagwatyai, Shri Durgayai, Durgaparayai, Kalikayai, Tarayai, Chhinamaste, Vagalamukhyai, Dhumavatyai, Shodashyai Kamalayai, Matangyai, Bhuvaneshwaryai, Tripurbhairavyai Khemankaryai, Supathayai, Maladhoryai, Udyotinyai, Yashasvinyai, Charchikayai, Bhadrakalyai, Lalitayai, Umayai, Shuladharinyai, Garudagaminyai, Varahyai, Narsimhye, Sarvamangalayai, Devi Bhawani Shri

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Sharada Deveyai, Saparivarai Savahanayai, Sayudhayai, Sangayai Priyatam Prita Santuha! Aum Shubham Bhavatu! Sharadarpanam Astu! Evamastu!!

English Rendering:-

I, the performer having worshipped Shri Sharada Devi for lifting the veils of my ignorance and removing the demerits of my physical, mental and verbal deeds because of my ignorance, consequent upon the sheaths or Kanchukas of *'Maya-Malas'*; as well as for seeking the grace of Shri Sharada as the power force in the forms of Ama, Kama, Charvangi, Tanka Dharini, Tara, Parvati, Yakshini, Shri Sharika Bhagwati, Shri Sharada Bhagwati, Shri Maharajni Bhagwati, Vrida Bhagwati, Vaikhari Bhagwati (as Matri Shaktis of Alphabets); Jwala Bhagwati, Vitasta Bhagwati, Ganga Bhagwati, Yamuna Bhagwati, Shri Durga; Durgapara, Kalika, Tara, Chhinna-Masta, Vaglamukhi, Dhumavati, Bhuwaneshwari Shodashi, Kamala, Matangi, Tripurbhairavi, (as the ten forms of Mahavidya) Bhadrakali, Lalita, Uma, Shuladharini, Garudagamini, Varahi, Narsimhi, Sarvamangala-all the forms of Bhavani as Shri Sharada Devi, with their 'Vahana' carriers, ornaments, Parivara-attendents and parts of the whole. May all these bestow goodness to us! I offer this Puja and Archana at the feet of Shri Sharada. My I be blessed!

Thus Shri Sharada worship and Chakra Pushparchana reaches to it conclusion.

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After offering the Puja, Pushparchana and Japa, as much as one is able to do; and, offering Tarpana. The performer adept bows down to the seat of Shri Sharada and prostrates as a supplicant uttering the Mantra. He/She may recite Sharada Sahasranama for gaining/attaining further merit. (Sharada Sahasranama is given along with Nama-Vali for Pushparchana or Hawan Yajna in another chapter.)

अथ विसर्जन: Atha Visarjanaha. Now the adept performer requests the formal withdrawal of the Shri Devi as She is first invoked through 'Avahana'/Calling—'Prana Pratishta' (invoking presence as if alive in the form, symbol or pot as explained in the beginning of the Puja). Shri Devi is inovked in a limited form for a special purpose of performing Puja by the adept. It becomes necessary to request for withdrawal, according to the scriptures.

त्वयि जाता पराधानां त्वमेव शरणं ममङ्क आवाहनं न जानामि नैव जानामि पूजनं, पूजाभागं न जानामि त्वं मम गतिः परमेश्वरीङ्क यदक्षरं पदं भ्रष्टं मात्राहीनं च यद्भवेत तत् सर्वं क्षम्यतां देवी कृपया परमेश्वरी ङ्क गच्छ गच्छ परं स्थानं स्वस्थानं परमेश्वरी यत्र ब्रह्मादयः सर्वेसुरास्तिष्ठंति मे हृदिङ्क इति देवीं विसृज्य तत्सारूप्यं विभाव्य ॐङ्क ॐ नमो विवस्वते विस्मु तेजसे नमः सर्वत्र शुचये सवित्रे कर्मसाक्षिणे, इति गन्धपुष्पाक्षतात्वितं ताम्रादि पात्रं श्री सूर्यं-अर्घ्यं दद्यातङ्क इति श्री भगवती नित्य पूजा पद्धतिः सम्पूर्ण!! सुमंगलमङ्क ॐ तत्सतङ्क

Transliteration:-

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Tvayi Jata Paradhanam Tvameva Sharanam Mama. Avahanam Na Janami Naiva Janami Pujanam, Pujabhagam Na Janami, Tvam Mama Gatih Parmeshwari. Yadaksharam Padam Bhrashtam Matrahinam Cha Yat Bhaveit, Tatsarvam Khamitam Devi Kripaya Parmeshwari! Gachha Gachha Param Sthanam, Swasthanam Parmeshwari! Yatra Brahmadayaha Sarve Suratishanti Mei-hridi. Iti Devim Visrja Tatsarupyam Vibhava! Aum Namo Vivasvate Vismu Tejase Namah, Sarvatra Shuchaye Savitre Karmasakshine. Iti Gandha Pushpa-akshatatvitam Tamaradipatram Shri Suryam Argyam Dadyet. Iti Shri Bhagwati Nitya Puja Paddhati Sampurnam! Sumangalma! Aum Tat Sat!

English Rendering of Visarjana

O Parmeshwari! You pervade the whole universe and I being a child come to you as a supplicant. I do not know how to invoke your presence nor do I know how to bid you farewell. You, O Mother! You are my only refuge. Your love prompts me to undertake this performance. As such, if while performing the Upasana— Puja-archana, I miss some Word, Syllable, Matrika sound or commit some mistake, pardon me for my lapses mercifully. Pray! Go to your realm from the seat of the presence that I invoked through 'Avahana' and 'Pran-pratishtha' for my Pujarchana, and go to your own Param Dhama, where Brahma and other Devas take their abode. O Parmeshwari! Prostrations are to Thy name.

After these recitations the adept puts Tilak of Vermillion, Sandal wood/saffron into the copper[1]

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pot with flowers and rice grains and offers water to सूर्य the Ṣun with this recitation: Obeisance to Vaivasvan, the source of effulgent light that removes darkness purifies everything on the earth and who is the witness to our deeds.

Thus with offering water to the Sun, the Puja Paddhati of Shri Saharada concludes bestowing goodness. Aum the Truth Absolute!

Reference:-1. By and large copper pots are considered the best in use for Puja Upasana in the Hindu way of Saguna worship.

ॐ नमः श्री शारदा भगवत्यै ॐ

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॥श्रीशारदा विजयतेतराम्॥

श्रीशारदा-शतोत्तर-सहस्त्रनाम-स्तोत्रम्

सम्पादकः

डॉ. चमनलाल रैना

सहसम्पादकः

डॉ. निरञ्जन साहु

साहित्यचार्यः, एम.ए. (संस्कृत) पीएच.डी.

संशोधकः

पं. सत्यनारायण शास्त्री "काव्यतीर्थः"

राष्ट्रपति-पुरस्कृतः

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श्रीगणेशाय नमः

ॐ नमः श्रीशारदा विजयतेतराम्

अथ श्रीशारदासहस्रनामस्तोत्रम्

भैरवी उवाच

भगवन् सर्वधर्मज्ञ, सर्वलोकनमस्कृत।
सर्वागमैक-तत्वज्ञ, तत्वसागर-पारग॥
कृपापरोऽसि देवेश, शरणागत-वत्सल।
पुरा मह्यं वरो दत्तो देवदानव-संगरे॥
तमद्य भगवन्त्वत्तो याचेऽहं परमेश्वर।
प्रयच्छ त्वरितं शम्भो, यद्यहं प्रेयसी तव॥

भैरव उवाच

देव-देवि! पुरा सत्यं, सुरासुर-रणाजिरे।
वरो दत्तो मया तेऽद्य वरं याचस्व वाञ्छितम्॥

भैरवी उवाच

भगवन् या महादेवी शारदाख्या सरस्वती।
काश्मीरे सा स्वतपसा
शाण्डिल्येनावतारिता॥

तस्या नाम-सहस्रं मे भोगमोक्षैक-साधनम्।

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साधकानां हितार्थाय वद त्वं परमेश्वर॥

भैरव उवाच

रहस्यमेतदखिलं देवानां परमेश्वरि।
परापर-रहस्यं च जगतां भुवनेश्वरि॥
या देवी शारदाख्येति जगन्माता सरस्वती।
पञ्चाक्षरी च षट्कूट-त्रैलोक्य-प्रथिता सदा॥
तया ततमिदं विश्वं तया सम्पाल्यते जगत्।
सैव संहरते चान्ते सैव मुक्तिप्रदायिनी॥
देव-देवी महाविद्या परतत्वैक-रूपिणी।
तस्या नाम-सहस्रं ते वक्ष्येऽहं भक्तिसाधनम्॥

विनियोग :

ॐ अस्य श्रीशारदा-भगवती-सहस्रनाम-मन्त्रस्य श्रीभगवान् भैरव ऋषिः, त्रिष्टुप् छन्दः, पञ्चाक्षरी शारदा भगवती देवता, क्लीं बीजं, ह्रीं शक्तिः, नम इति कीलकं, त्रिवर्ग-फल-सिद्ध्यर्थं श्रीशारदासहस्रनामपाठे विनियोगः।

॥अथ करन्यासः॥

ह्रां क्लां अङ्गुष्ठाभ्यां नमः, ह्रीं क्लीं तर्जनीभ्यां नमः, ह्रूं क्लूं मध्यमाभ्यां नमः, ह्रैं क्लैं अनामिकाभ्यां नमः, ह्रौं क्लौं कनिष्ठिकाभ्यां नमः, ह्रः क्लः करतलकरपृष्ठाभ्यां नमः।

॥अथ हृदयादिन्यासः॥

ह्राँ क्लाँ हृदयाय नमः, ह्रीं क्लीं शिरसे स्वाहा, ह्रूँ क्लूँ शिखायै वषट्, ह्रैं क्लैं कवचाय हुम्, ह्रौं क्लौं नेत्रत्रयाय वौषट्, ह्रः क्लः अस्त्राय

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फट्, ॐ भूर्भुव स्वरोमिति दिग्बन्धनम्।

अथ ध्यानम्

शक्तिचाप-शरघण्टिका-सुधापात्ररत्नकलशोल्लसत्कराम्।
पूर्णचन्द्रवदनां त्रिलोचनां शारदां नमत सर्वसिद्धिदाम्॥

श्रीश्रीशैलस्थिता या प्रहसितवदना पार्वती शूलहस्ता,
वह्न्यर्केन्दुत्रिनेत्रा त्रिभुवनजननी षड्भुजा सर्वशक्तिः।
शाण्डिल्येनोपनीता जयति भगवती भक्तिगम्या नतानाम्,
सा नः सिंहासनस्था ह्यभिमतफलदा शारदा शं करोतु॥

लं इत्यादि पञ्चपूजा

लं पृथिवी तत्त्वात्मिकायै श्रीशारदा-देव्यै गन्धं लेपयामि,
हं आकाश-तत्त्वात्मिकायै श्रीशारदा-देव्यै पुष्पं समर्पयामि,
यं वायुतत्वात्मिकायै श्रीशारदादेव्यै धूपं आघ्रापयामि,
रं वह्नि तत्त्वात्मिकायै श्रीशारदा-देव्यै दीपं दर्शयामि,
वं अमृत-तत्त्वात्मिकायै श्रीशारदा देव्यै अमृत-नैवेद्यं निवेदयामि,
सं सर्वतत्त्वात्मिकायै श्रीशारदादेव्यै ताम्बूलादि-सर्वोपचारान्समर्पयामि॥

मुद्रा :- योनिमुद्रां दर्शयेत्।

श्रीशारदा-गायत्री :- ॐ शारदायै विद्महे वरदायै धीमहि तन्नो मोक्षदायिनी प्रचोदयात्।

मन्त्र :- ह्रीं क्लीं शारदायै नमः।

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-: श्रीशारदासहस्त्रनामस्तोत्रम् :-

ॐ ह्रीं क्लीं शारदा शान्ता श्रीमती श्रीशुभङ्करी।
शुभा शान्ता शरद्बीजा श्यामिका श्यामकुन्तला॥
शोभावती शशाङ्केशी शातकुम्भप्रकाशिनी।
प्रताप्या तापिनी ताप्या शीतला शेषशायिनी॥
श्यामा शान्तिकरी शान्तिः श्रीकरी वीरसूदिनी।
वेश्या वेश्यकरी वैश्या वानरी वेषभान्विता॥
वाचाली शुभगा शोभ्या शोभना च शुचिस्मिता।
जगन्माता जगद्धात्री जगत्पालनकारिणी॥
हारिणी गदिनी गोधा गोमती जगदाश्रया।
सौम्या याम्या तथा काम्या वाम्या वाचामगोचरा॥
ऐंद्री चान्द्री कलाकान्ता शशिमण्डलमध्यगा।
आग्नेयी वारुणी वाणी कारुणा करुणाश्रया॥
नैर्ऋतिर्ऋतरूपा च वायवी वाग्भवोद्भवा।
कौबेरी कूबरी कोला कामेशी कामसुन्दरी॥
खेशानी केशनीकारा मोचनी धेनुकामदा।
कामधेनुः कपालेशी कपालकरसंयुता॥
चामुण्डा मूल्यदामूर्तिर्मुण्डमालाविभूषणा।
सुमेरुतनया वन्द्या चण्डिका चण्डसूदिनी॥
चण्डांशु-तेजसांमूर्तिश्चण्डेशी चण्डविक्रमा।
चाटुका चाटकी चर्ची चारुहंसा चमत्कृतिः॥१०॥
ललज्जिह्वा सरोजाक्षी मुण्डस्त्रक् मुण्डधारिणी।
सर्वानन्दमयी स्तुत्या सकलानन्दवर्धिनी॥
धृतिः कृतिः स्थितिर्मूर्तिः द्यौवासा चारुहासिनी।

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रुक्माङ्गदा रुक्मवर्णा रुक्मिणी रुक्मभूषणा॥
कामदा मोक्षदानन्दा नारसिंही नृपात्मजा।
नारायणी नरोत्तुङ्ग-नागिनी नगनन्दिनी॥
नागश्री: गिरिजा गुह्या गुह्यकेशी गरीयसी।
गुणाश्रया गुणातीता गजराजोपरिस्थिता॥
गजाकारा गणेशानी गन्धर्वगणसेविता।
दीर्घकेशी सुकेशी च पिंगला पिंगलालका॥१५॥
भयदा भवमान्या च भवानी भवतोषिता।
भवालस्या भद्रधात्री भीरुण्डा भगमालिनी॥
पौरन्धरी परञ्ज्योति: पुरन्धर-समर्चिता।
पीना कीर्तिकरी कीर्त्ति: केयूराढ्या महाकचा॥
घोररूपा महेशानी कोमला कोमलालका।
कल्याणी कामना कुब्जा कनकाङ्गदभूषिता॥
केनाशी वरदाकाली महामेधा महोत्सवा।
विरूपा विश्वरूपा च विश्वधात्री पिलंपिला॥
पद्मावती महापुण्या पुण्या पुण्यजनेश्वरी।
जह्नुकन्या मनोज्ञा च मानसी मनुपूजिता॥२०॥
कामरूपा कामकला कमनीया कलावती।
वैकुण्ठपत्नी कमला शिवपत्नी च पार्वती॥
काम्यश्रीर्गारुडीविद्या विश्वसू: वीरूसूर्दिति:।
माहेश्वरी वैष्णवी च ब्राह्मी ब्राह्मणपूजिता॥
मान्या मानवती धन्या धनदा धनदेश्वरी।
अपर्णा पर्णशिथिला पर्णशालापरम्परा॥
पद्माक्षी नीलवस्त्रा च निम्नानीलपताकिनी।

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दयावती दयाधीरा धैर्यभूषण-भूषिता ॥
जलेश्वरी मल्लहन्त्री भल्लहस्ता मलापहा।
कौमुदी चैव कौमारी कुमारी कुमुदाकरा ॥२५॥
पद्मिनी पद्मनयना कुलजा कुलकौलिनी।
कराला विकरालाक्षी विस्रंभा दुर्दुराकृतिः॥
वनदुर्गा सदाचारा सदाशान्ता सदाशिवा।
सृष्टिः सृष्टिकरी साध्वी मानुषी देवकीद्युतिः॥
वसुदा वासवी वेणुः वाराही चापराजिता।
रोहिणी रमणारामा मोहिनी मधुराकृतिः॥
शिवशक्तिः पराशक्तिः शाङ्करी टङ्कधारिणी।
क्रूरकङ्कालमालाढ्या लङ्काकङ्कण-भूषिता॥
दैत्यापहरा दीप्ता दासोज्वलकुचाग्रणीः।
क्षान्तिः क्षौमङ्करी बुद्धिः बोधाचारपरायणा॥३०॥
श्रीविद्या भैरवीविद्या भारती भयघातिनी।
भीमा भीमारवा भैमी भङ्गुरा क्षणभङ्गुरा॥
जित्या पिनाक-भृत्सैन्या शङ्खिनी शङ्खरूपिणी।
देवाङ्गना देवमान्या दैत्यसूः दैत्यमर्दिनी॥
देवकन्या च पौलोमी रतिः सुन्दरदोस्तटी।
सुखिनी शौकिनी शौक्ली सर्वसौख्यविवर्धिनी॥
लोलालीलावती सूक्ष्मा सूक्ष्मासूक्ष्मगतिर्मतिः।
वरेण्या वरदा वेणी शरण्या शरचापिनी॥
उग्रकाली महाकाली महाकालसमर्चिता।
ज्ञानदा योगिध्येया च गोवल्ली योगवर्धिनी॥३५॥
पेशला मधुरा माया विष्णुमाया महोज्ज्वला।

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वाराणसी तथाऽवन्ती काञ्ची कुक्कुरक्षेत्रसु:॥
अयोध्या योगसूत्राद्या यादवेशी यदुप्रिया।
यमहन्त्री च यमदा यमिनी योगिवर्तिनी॥
भस्मोज्ज्वला भस्मशय्या भस्मकालीसमर्चिता।
चंद्रिका शूलिनी शिल्या प्राशिनी चन्द्रवासिनी॥
पद्महस्ता च पीना च पाशिनी पाशमोचनी।
सुधाकलशहस्ता च सुधामूर्ति: सुधामयी॥
व्यूहायुधा वरारोहा वरधात्री वरोत्तमा।
पापाशना महामूर्ता मोहदा मधुरस्वरा॥४०॥
मधुपा माधवी माल्या मल्लिका कालिकामृगी।
मृगाक्षी मृगराजस्था केशिकीनाशघातिनी॥
रक्ताम्बरधरा रात्रि: सुकेशी सुरनायिका।
सौरभी सुरभि: सूक्ष्मा स्वयम्भू-कुसमार्चिता॥
अम्बा जृम्भा जटाभूषा जूटिनी जटिनी नटी।
मर्मानन्दजा ज्येष्ठा श्रेष्ठा कामेष्टवर्द्धिनी॥
रौद्री रुद्रस्तना रुद्रा शतरुद्रा च शाम्भवी।
श्रविष्ठा शितिकण्ठेशी विमलानन्दवर्धिनी॥
कपर्दिनी कल्पलता महाप्रलयकारिणी।
महाकल्पान्तसंहृष्टा महाकल्पक्षयङ्करी॥४५॥
सम्वर्ताग्निप्रभासेव्या सानन्दानन्दवर्धिनी।
सुरसेना च मारेशी सुराक्षीविवरोत्सुका॥
प्राणेश्वरी पवित्रा च पावनी लोकपावनी।
लोकधात्री महाशुक्ला शिशिराचलकन्यका॥
तमोघ्नीध्वान्तसंहर्त्री यशोदा च यशस्विनी।

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प्रद्योतनी च द्युमती धीमती लोकचर्चिता॥
प्रणवेशी परगतिः पारावारसुतासमा।
डाकिनी शाकिनी रुद्धा नीलानागाङ्गनानुतिः॥
कुन्दद्युतिश्चकुरटा कान्तिदा भ्रान्तिदा भ्रमा।
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ठङ्कारकारिणी टीका टिकाटङ्कायुधप्रिया।

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उग्रतारा महातारा तोतुलातुलविक्रमा॥
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तन्त्रैकनिलया त्र्यस्रा तुषारांशुकलाधरा॥
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नवीना नूतना नव्या नलिनायतलोचना॥
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पुष्पबाणप्रियंकरी पुष्पधामविभूषिता।
पुण्यदा पूर्णिमा पूता पुण्यकोटिफलप्रदा॥
पुराणागममन्त्राढ्या पुराणपुरुषाकृतिः।
पुराणगोचरापूर्वा परब्रह्मस्वरूपिणी॥
परापररहस्याङ्गा प्रह्लादपरमेश्वरी।
फाल्गुनी फाल्गुणप्रीता फणिराजसमर्चिता॥
फणप्रदा फणेशी च फणाकारा फणोत्तमा।
फणिहारा फणिगतिः फणिकाञ्ची फलाशना॥१४०॥
बलदा बाल्यरूपा च बालराक्षर-मन्त्रिता।
ब्रह्मज्ञानमयी ब्रह्मवाञ्छा ब्रह्मपदप्रदा॥
ब्रह्माणी बृहतिः व्रीडा ब्रह्मावर्तप्रवर्तनी।
ब्रह्मरूपा परावज्या ब्रह्ममुण्डैकमालिनी॥
बिन्दुभूषा बिन्दुमाता बिम्बोष्ठी बगुलामुखी।
ब्रह्मास्त्रविद्या ब्रह्माणी ब्रह्माच्युतनमस्कृता॥
भद्रकाली सदाभद्री भीमेशी भुवनेश्वरी।

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भैरवाकारकल्लोला भैरवी भैरवार्चिता॥
भानवी भासुदाम्भोजा भासुदास्यभयार्तिहा।
भीडा भागीरथी भद्रासुभद्रा भद्रवर्धिनी॥
महामाया महाशान्ता मातङ्गी मीनतर्पिता।
मोदकाहार-संतुष्टा मालिनी मानवर्धिनी॥
मनोज्ञा चष्कुलीकर्णा मायिनी मधुराक्षरा।
मायाबीजवती मानी मारीभयनिसूदिनी॥
माधवी मन्दगा माध्वी मदिरारुणलोचना।
महोत्साहा गणोपेता माननीया महर्षिभि:॥
मत्तमातङ्गा गोमत्ता मन्मथारिवरप्रदा।
मयूरकेतुजननी मन्त्रराजविभूषिता॥
यक्षिणी योगिनी योग्या याज्ञिकी योगवल्लभा।
यशोवती यशोधात्री यक्षभूतदयापरा॥१५०॥
यमस्वसा यमघ्नी च यजमानवरप्रदा।
रात्री रात्रिञ्चरघ्नी च राक्षसी रसिकारसा॥
रजोवती रति: शान्ति राजमातङ्गिनीपरा।
राजराजेश्वरी राज्ञी रसस्वाद-विचक्षणा॥
ललनानूतनाकारा लक्ष्मीनाथसमर्चिता।
लक्ष्मीश्च सिद्धलक्ष्मीश्च महालक्ष्मीललद्रसा॥
लवङ्गकुसुमप्रीता लवङ्गफलतोषिता।
लाक्षारुणा ललत्या च लाङ्गूलिवरदायिनी॥
वातात्मजप्रिया वीर्या वरदावानरीश्वरी।
विज्ञानकारिणी वेण्या वरदा वरदेश्वरी॥
विद्यावती वैद्यमाता विद्याहारविभूषणा।

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विष्णुवक्ष:स्थलस्था च वामदेवाङ्गवासिनी॥
वामाचारप्रिया वल्ली विवस्वत्सोमदायिनी।
शारदा शरदम्भोज-वारिणी शूलधारिणी॥
शशाङ्कमुकुटा शष्पा शेषशायिनमस्कृता।
श्यामा श्यामाम्बरा श्याममुखी श्रीपतिसेविता॥
षोडशी षड्रसा षड्जा षडाननप्रियङ्करी।
षडंघ्रिकूजिता षष्टि: षोडशाम्बरभूषिता॥
षोडशाराब्जनिलया षोडशी षोडशाक्षरी।
सौं बीजमण्डिता सर्वा सर्वगा सर्वरूपिणी॥
समस्तनरकत्राता समस्तदुरितापहा।
सम्पत्करी महासम्पत्सर्वदासर्वतोमुखी॥
सूक्ष्माकरी सती सीता समस्तभुवनाश्रया।
सर्वसंस्कारसम्पति: सर्वसंस्कारवासना॥
हरिप्रिया हरिस्तुत्या हरिवाहा हरीश्वरी।
हालाप्रिया हलिमुखी हाटकेशी हृदेश्वरी॥
ह्रीं बीजवर्णमुकुटा ह्रीं हरप्रियकारिणी।
क्षामा क्षान्ता च क्षोणी च क्षत्रियीमन्त्ररूपिणी।
पञ्चात्मिका पञ्चवर्णा पञ्चतिग्मसुभेदिनी।
मुक्तिदा मुनिवृन्देशी शाण्डिल्य-वरदायिनी॥
ॐ ह्रीं ऐं ह्रीं च पञ्चार्ण-देवता श्रीसरस्वती।
ॐ सौं ह्रीं श्रीं शरद्बीजशीर्षा नीलसरस्वती॥
ॐ ह्रीं क्लीं स: नमो ह्रीं ह्रीं स्वाहा बीजा च शारदा॥ॐ
-:: ॐ नम इति::-

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अथ फलश्रुतिः

शारदानामसाहस्रमन्त्रं श्रीभैरवोदितम्।
गुह्यं मन्त्रात्मकं पुण्यं सर्वस्वं त्रिदिवौकसाम्॥
यः पठेत्पाठयेद्वापि शृणुयात् श्रावयेदपि।
दिवारात्रौ च सन्ध्यायां प्रभाते च सदापुमान्॥
गोगजाश्वरथैः पुण्यं गेहं तस्य भविष्यति।
दासीदासजनैः पूर्णं पुत्रपौत्रसमाकुलम्॥
श्रेयस्करं सदा देवि साधकानां यशस्करम्।
पठेन्नमासहस्रं तु निशीथे साधकोत्तमः॥
सर्वरोगप्रशमनं सर्वदुःखनिवारणम्।
पापरोगादि-दुष्टानां सञ्जीव निर्मलं परम्॥
यः पठेत्भक्तियुक्तस्तु मुक्तकेशो दिगम्बर।
सर्वागमे सः पूज्यः स्यात्स विष्णुः स महेश्वर॥
बृहस्पतिसमो वाचि नीत्या शङ्कर-सन्निभः।
गत्या पवनसंकाशो मत्या शुक्रसमोऽपि च।
तेजसा दिव्य-संकाशो रूपेण मकरध्वजः॥
ज्ञानेन च शुको देवि चायुषा भृगुनन्दनः।
साक्षात्स परमेशानी प्रभुत्वेन सुराधिपः॥
विद्याधिषणया कीर्त्या रामो रामो बलेन च।
स दीर्घायुः सुखी पुत्री विजयी विभवी विभुः॥
नान्यचिन्ता प्रकर्तव्या नान्यचिन्ता कदाचन।१०
वातस्तम्भं जलस्तम्भं चौरस्तम्भं महेश्वरी।
वह्निशैत्यं करोत्येव पठनं चास्य सुन्दरि॥
स्तम्भयेदपि ब्रह्माणं मोहयेदपि शङ्करम्।

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वश्ययेदपि राजानं शमयेद्धव्यवाहनम् ॥
आकर्षयेद्देवकन्यां उच्चाटयति वैरिणम् ।
मारयेदपकीर्तिं संवशयेच्च चतुर्भुजम् ॥
किं किं न साधयत्येवं मन्त्रनामसहस्रकम् ।
शरत्काले निशीथे च भौमे शक्तिः समन्वितः ॥
पठेन्नाम-सहस्रं च साधकः किं न साधयेत् ।
अष्टम्यामाश्वमासे तु मध्याह्ने मूर्तिसन्निधौ ॥
पठेन्नाम-सहस्रन्तु मुक्तकेशो दिगम्बरः ।
सुदर्शनो भवेदाशु साधकः पर्वतात्मजे ॥
अष्टम्यां सर्वरात्रं तु कुंकुमेन च चन्दनैः ।
रक्तचन्दन-युक्तेन कस्तूर्या चापि पावकैः ॥
मृगनाभि-मनः शिल्का कल्कयुक्तेन वारिणा ।
लिखेद्भुजे जपेन्मन्त्रं साधको भक्तिपूर्वकम् ॥
धारयेन्मूर्ध्नि वा बाहौ योषिद् वामकरे शिवे ।
रणे रिपून्विजित्याशु मातङ्गानिव केशरी ॥
स्वगृहं क्षणमायाति कल्याणी-साधकोत्तमः ।
वन्ध्या वामभुजे धृत्वा चतुर्थेऽहनि पार्वति ॥
अमायां रविवारे यः पठेत्प्रेतालये तथा ।
त्रिवारं साधको देवि भवेत्स तु कवीश्वरः ॥
संक्रान्तौ ग्रहणे वापि पठेन्मत्रं नदीतटे ।
स भवेत्सर्वशास्त्रज्ञो वेदवेदाङ्गतत्ववित् ॥
शारदाया इदं नाम्नां सहस्रं मन्त्रगर्भकम् ।
गोप्यं गुह्यं सदागोप्यं सर्वधर्मैकसाधनम् ॥
मन्त्रकोटिमयं दिव्यं तेजोरूपं परात्परम् ।

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अष्टम्यां च नवम्यां च चतुर्दश्यां दिनेदिने॥
संक्रान्तौ मङ्गले रात्र्यां यो अर्चयेच्छारदां सुधीः।
त्रयस्त्रिंशत्सुकोटीनां देवानां तु महेश्वरी॥
ईश्वरि शारदा तस्य मातेव हितकारिणी।
यो जपेत्पठते नाम्नां सहस्रं मनसा शिवे॥
स भवेच्छारदापुत्रः साक्षात्भैरवसन्निभः।
इदं नाम्नां सहस्रन्तु कथितं हितकाम्यया॥
अस्या प्रभावमतुलं जन्म-जन्मान्तरे ष्वपि।
न शक्यते मयाऽख्यातुं कोटिशो वदनैरपि॥
अदातव्यमिदं देवि दुष्टानामतिभाषिणाम्।
अकुलीनाय दुष्टाय दीक्षाहीनाय सुन्दरि॥
अवक्तव्यं अश्रोतव्यमिदं नामसहस्रकम्।
अभक्तेभ्योऽपि पुत्रेभ्यो न दातव्यं कदाचन।३०।
शान्ताय गुरुभक्ताय कुलीनाय महेश्वरि।
स्वशिष्याय प्रदातव्यमित्याज्ञा परमेश्वरि॥
इदं रहस्यं परमं देवि भक्त्या मयोदितम्।
गोप्यं रहस्यं च गोप्तव्यं गोपनीयं स्वयोनिवत्॥

इति श्रीरुद्रयामलतन्त्रे पार्वतीपरमेश्वर संवादे श्रीशारदासहस्रनाम-स्तवराजः संपूर्णः।

श्रीशारदा विजयतेतराम्

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ॐ श्रीगणेशाय नमः ॐ श्रीगुरुभ्यो नमः

ॐ ह्रीं क्लीं शारदायै नमः

ॐ ह्रीं क्लीं शारदायै नमः, ॐ शान्तायै नमः, ॐ श्रीमत्यै नमः, ॐ श्रीशुभङ्कर्यै नमः, ॐ शुभाशान्तायै नमः, ॐ शरद्बीजायै नमः, ॐ श्यामिकायै नमः, ॐ श्यामकुन्तलायै नमः, ॐ शोभावत्यै नमः, ॐ शशाङ्केश्यै नमः (१०), ॐ शातकुम्भप्रकाशिन्यै नमः, ॐ प्रताप्यायै नमः, ॐ तापिन्यै नमः, ॐ ताप्यायै नमः, ॐ शीतलायै नमः, ॐ शेषशायिन्यै नमः, ॐ श्यामायै नमः, ॐ शान्तिकर्यै नमः, ॐ शान्त्यै नमः, ॐ श्रीकर्यै नमः (२०), ॐ वीरसूदिन्यै नमः, ॐ वेश्यावेश्यकर्यै नमः, ॐ वैश्यायै नमः, ॐ वानरीवेषमान्वितायै नमः, ॐ वाचाल्यै नमः, ॐ शुभगायै नमः, ॐ शोभ्यायै नमः, ॐ शोभनायै नमः, ॐ शुचिस्मितायै नमः, ॐ जगन्मात्रे नमः (३०), ॐ जगद्धात्र्यै नमः, ॐ जगत्पालनकारिण्यै नमः, ॐ हारिण्यै नमः, ॐ गदिन्यै नमः, ॐ गोधायै नमः, ॐ गोमत्यै नमः, ॐ जगदाश्रयायै नमः, ॐ सौम्यायै नमः, ॐ याम्यायै नमः, ॐ काम्यायै नमः(४०), ॐ वाम्यायै नमः, ॐ वाचामगोचरायै नमः, ॐ ऐन्द्र्यै नमः. ॐ चान्द्र्यै नमः, ॐ कलाकान्तायै नमः, ॐ शशिमण्डलमध्यगायै नमः, ॐ आग्नेय्यै नमः, ॐ वारुण्यै नमः, 'ॐ वाण्यै नमः, ॐ करुणाकरुणाश्रयायै (५०), ॐ नैर्ऋत्यै नमः, ॐ ऋतरुपायै नमः, ॐ वायव्यै नमः, ॐ वाग्भवोद्भवायै नमः, ॐ कौबेर्यै नमः, ॐ कूबर्यै नमः, ॐ कोलायै नमः, ॐ कामेश्यै नमः, ॐ कामसुन्दर्यै नमः, ॐ खेशान्यै नमः (६०), ॐ केशिनीकारामोचन्यै नमः, ॐ धेनुकामुदायै नमः, ॐ कामधेनवे नमः, ॐ कपालेश्यै नमः, ॐ कपालकरसंयतायै नमः, ॐ चामुण्डायै नमः, ॐ मूल्यदामूर्त्यै

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नमः, ॐ मुण्डमालाविभूषणायै नमः, ॐ सुमेरुतनयायै नमः, ॐ वन्द्यायै नमः (७०), ॐ चण्डिकायै नमः, ॐ चण्डसूदिन्यै नमः, ॐ चण्डांशुतेजसोमूर्त्यै नमः, ॐ चण्डेश्यै नमः, ॐ चण्डविक्रमायै नमः, ॐ चाटुकायै नमः, ॐ चाटक्यै नमः, ॐ चर्च्यै नमः, ॐ चारुहंसायै नमः, ॐ चमत्कृत्यै नमः (८०), ॐ ललज्जिह्वायै नमः, ॐ सरोजाक्ष्यै नमः, ॐ मुण्डस्रूजे नमः, ॐ मुण्डधारिण्यै नमः, ॐ सर्वानन्दमय्यै नमः, ॐ स्तुत्यायै नमः, ॐ सकलानन्दवर्धिन्यै नमः, ॐ धृत्यै नमः, ॐ कृत्यै नमः, ॐ स्थितिमूर्त्यै नमः (९०), ॐ द्यौवासायै नमः, ॐ चारुहंसिन्यै नमः, ॐ रुक्माङ्गदायै नमः, ॐ रुक्मवर्णायै नमः, ॐ रुक्मिण्यै नमः, ॐ रुक्मभूषणायै नमः, ॐ कामदायै नमः, ॐ मोक्षदायै नमः, ॐ नन्दायै नमः, ॐ नारसिंह्यै नमः (१००), ॐ नृपात्मजायै नमः, ॐ नारायण्यै नमः, ॐ नगोत्तुङ्गायै नमः, ॐ नागिन्यै नमः, ॐ नगनन्दिन्यै नमः, ॐ नागश्रियै नमः, ॐ गिरिजायै नमः, ॐ गुह्यायै नमः, ॐ गुह्यकेश्यै नमः, ॐ गरीयस्यै नमः (११०), ॐ गुणाश्रयायै नमः, ॐ गुणातीतायै नमः, ॐ गजराजोपरिस्थितायै नमः, ॐ गजाकारायै नमः, ॐ गणेशान्यै नमः,ॐ गन्धर्वगण-सेवितायै नमः, ॐ दीर्घकेश्यै नमः, ॐ सुकेश्यै नमः, ॐ पिंगलायै नमः, ॐ पिंगलालकायै नमः (१२०), ॐ भयदायै नम., ॐ भवमान्यायै नमः, ॐ भवान्यै नमः, ॐ भवतोषितायै नमः, ॐ भवालस्यायै नमः, ॐ भद्रधात्र्यै नमः, ॐ भीरुण्डायै नमः, ॐ भगमालिन्यै नमः, ॐ पौरन्धर्यै नमः, ॐ परञ्ज्योतिषे नमः (१३०), ॐ पुरन्धरसमर्चितायै नमः, ॐ पिनाकीर्तिकर्यै नमः, ॐ कीर्त्त्यै नमः, ॐ केयूराढ्यामहाकचायै नमः, ॐ घोररूपायै

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नमः, ॐ महेशान्यै नमः, ॐ कोमलाकोमलालकायै नमः, ॐ कल्याण्यै नमः, ॐ कामनाकुब्जायै नमः, ॐ कनकाङ्गद-भूषितायै (१४०), ॐ केनाश्यै नमः, ॐ वरदाकाल्यै नमः, ॐ महामेधायै नमः, ॐ महोत्सवायै नमः, ॐ विरुपायै नमः, ॐ विश्वरूपायै नमः, ॐ विश्वधात्र्यै नमः, ॐ पिलंपिलायै नमः, ॐ पद्मालयायै नमः (१५०), ॐ पुण्यापुण्यजनेश्वर्यै नमः, ॐ जह्नुकन्यायै नमः, ॐ मनोज्ञायै नमः, ॐ मानस्यै नमः, ॐ मनुपूजितायै नमः, ॐ कामरुपायै नमः, ॐ कामकलायै नमः, ॐ कमनीयायै नमः, ॐ कलावत्यै नमः, ॐ वैकुण्ठपत्न्यै नमः (१६०), ॐ कमलायै नमः, ॐ शिवपत्न्यै नमः, ॐ पार्वत्यै नमः, ॐ काम्यास्यै नमः, ॐ गारुडीविद्यायै नमः, ॐ विश्वसुवे नमः, ॐ वीरसुवे नमः, ॐ दित्यै नमः, ॐ माहेश्वर्यै नमः, ॐ वैष्णव्यै नमः (१७०), ॐ ब्राह्म्यै नमः, ॐ ब्राह्मणपूजितायै नमः, ॐ मान्यायै नमः, ॐ मानवत्यै नमः, ॐ धन्यायै नमः, ॐ धनदायै नमः, ॐ धनदेश्वर्यै नमः, ॐ अपर्णायै नमः, ॐ पर्णमिथिलायै नमः, ॐ पर्णशालापरम्परायै नमः (१८०), ॐ पद्माक्ष्यै नमः, ॐ नीलवस्त्रायै नमः, ॐ निम्नानीलपताकिन्यै नमः, ॐ दयावत्यै नमः, ॐ दयाधीरायै नमः, ॐ धैर्यभूषणभूषितावै नमः, ॐ जलेश्वर्यै नमः, ॐ मल्लहन्त्र्यै नमः, ॐ भल्लहस्तामलापहायै नमः, ॐ कौमुद्यै नमः (१९०), ॐ कौमार्यै नमः, ॐ कुमारीकुमुदाकरायै नमः, ॐ पद्मिन्यै नमः, ॐ पद्मनयनायै नमः, ॐ कुलाजायै नमः, ॐ कुलकौलिकायै नमः, ॐ करालायै नमः, ॐ विकरालाक्ष्यै नमः, ॐ विस्त्रम्भायै नमः, ॐ दुर्दुराकृत्यै नमः (२००), ॐ वनदुर्गायै नमः, ॐ सदाचारायै नमः, ॐ सदाशान्तायै नमः, ॐ सदाशिवायै नमः, ॐ सृष्ट्यै नमः, ॐ सृष्टिकर्यै नमः,

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ॐ साध्व्यै नमः, ॐ मानुष्यै नमः, ॐ देवकीद्युत्यै नमः, ॐ वसुदायै नमः (२१०), ॐ वासव्यै नमः, ॐ वेणवे नमः, ॐ वाराह्यै नमः, ॐ अपराजितायै नमः, ॐ रोहिण्यै नमः, ॐ रमणारामायै नमः, ॐ मोहिन्यै नमः, ॐ मधुराकृत्यै नमः, ॐ शिवशक्त्यै नमः, ॐ महाशक्त्यै नमः (२२०), ॐ शाङ्कर्यै नमः, ॐ टङ्कधारिण्यै नमः, ॐ शङ्कावङ्कालमालाढ्यायै नमः, ॐ लङ्काकङ्कणभूषितायै नमः, ॐ दैत्यापहरादीप्तायै नमः, ॐ दासोज्वलकुचाग्रण्यै नमः, ॐ क्षान्त्यै नमः, ॐ क्षौमङ्कर्यै नमः, ॐ बुद्ध्यै नमः, ॐ बोधाचार-परायणायै नमः (२३०), ॐ श्रीविद्यायै नमः, ॐ भैरवीविद्यायै नमः, ॐ भारत्यै नमः, ॐ भयघातिन्यै नमः, ॐ भीमायै नमः, ॐ भीमारवायै नमः, ॐ भैम्यै नमः, ॐ भङ्गुरायै नमः, ॐ क्षणभंगुरायै नमः, ॐ जित्यायै नमः (२४०), ॐ पिनाक-भृत्सैन्यायै नमः, ॐ शङ्खिन्यै नमः, ॐ शङ्खधारिण्यै नमः, ॐ देवाङ्गनायै नमः, ॐ देवमान्यायै नमः, ॐ दैत्यसुवे नमः, ॐ दैत्यमर्दिन्यै नमः, ॐ देवकन्यायै नमः, ॐ पौलोम्यै नमः, ॐ रतिसुन्दरदोस्तट्यै नमः (२५०), ॐ सुखिन्यै नमः, ॐ शौखिन्यै नमः, ॐ शौक्ल्यै नमः, ॐ सर्वसौख्यविवर्धिन्यै नमः, ॐ लोलालीलावत्यै नमः, ॐ सूक्ष्मायै नमः, ॐ सूक्ष्मासूक्ष्मगतिमत्यै नमः, ॐ वरेण्यायै नमः, ॐ वरदायै नमः, ॐ वेण्यै नमः (२६०), ॐ शरण्यायै नमः, ॐ शरचापिन्यै नमः, ॐ उग्रकाल्यै नमः, ॐ महाकाल्यै नमः, ॐ महाकालसमर्चितायै नमः, ॐ ज्ञानदायै नमः, ॐ योगिध्येयायै नमः, ॐ गोवल्यै नमः, ॐ योगवर्धिन्यै नमः, ॐ पेशलायै नमः (२७०), ॐ मधुरायै नमः, ॐ मायायै नमः, ॐ विष्णुमायायै नमः, ॐ महोज्ज्वलायै नमः, ॐ वाराणस्यै नमः, ॐ अवन्त्यै नमः, ॐ कान्त्यै नमः, ॐ कुक्कुरक्षेत्रसुवे नमः,

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ॐ अयोध्यायै नमः, ॐ योगसूत्राढ्यायै नमः (२८०), ॐ यादवेश्यै नमः, ॐ यदुप्रियायै नमः, ॐ यमहन्त्र्यै नमः, ॐ यमदायै नमः, ॐ यामिन्यै नमः, ॐ योगवर्तिरायै नमः, ॐ भस्मोज्ज्वलायै नमः, ॐ भस्मशय्यायै नमः, ॐ भस्मकाल्यै नमः, ॐ चितार्चितायै नमः (२९०), ॐ चन्द्रिकायै नमः, ॐ शूलिन्यै नमः, ॐ शिल्यायै नमः, ॐ प्राशिन्यै नमः, ॐ चन्द्रवासिन्यै नमः (चन्द्रवासितायै), ॐ पद्महस्तायै नमः, ॐ पीनायै नमः, ॐ पाशिन्यै नमः, ॐ पाशमोचन्यै नमः, ॐ सुधाकलशहस्तायै नमः (३००), ॐ सुधामूर्त्यै नमः, ॐ सुधामय्यै नमः, ॐ व्यूहायुधायै नमः, ॐ वरारोहायै नमः, ॐ वरदात्र्यै नमः, ॐ वरोत्तमायै नमः, ॐ पापाशनायै नमः, ॐ महमूर्तायै नमः, ॐ मोहदायै नमः, ॐ मधुरस्वरायै नमः (३१०), ॐ मधुनायै नमः, ॐ माधव्यै नमः, ॐ माल्यायै नमः, ॐ मल्लिकायै नमः, ॐ कालिकामृग्यै नमः, ॐ मृगाक्ष्यै नमः, ॐ मृगराजस्थायै नमः, ॐ केशिकीनाशघातिन्यै नमः, ॐ रक्ताम्बरधरायै नमः, ॐ रात्र्यै नमः (३२०), ॐ सुकेश्यै नमः, ॐ सुरनायिकायै नमः, ॐ सौरभ्यै नमः, ॐ सुरभ्यै नमः, ॐ सूक्ष्मायै नमः, ॐ स्वयम्भुवे नमः, ॐ कुसुमार्चितायै नमः, ॐ अम्बायै नमः, ॐ जृम्भायै नमः, ॐ जटाभूषायै नमः (३३०), ॐ जूटिन्यै नमः, ॐ जटिन्यै नमः, ॐ नट्यै नमः, ॐ मर्मानन्दजायै नमः, ॐ ज्येष्ठायै नमः, ॐ श्रेष्ठायै नमः, ॐ कामेष्टवर्धिन्यै नमः, ॐ रौद्रायै नमः, ॐ रुद्रास्तनायै नमः, ॐ रुद्रायै नमः (३४०), ॐ शतरुद्रायै नमः, ॐ शाम्भव्यै नमः, ॐ श्रविष्ठायै नमः, ॐ शितिकण्ठेश्यै नमः, ॐ विमलानन्दवर्धिन्यै नमः, ॐ कपर्दिन्यै नमः, ॐ कल्पलतायै नमः, ॐ महाप्रलयकारिण्यै नमः, ॐ महाकल्पान्तसंहृष्टायै नमः, ॐ महाकल्पक्षयङ्कर्यै नमः (३५०),

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ॐ संवर्तांग्निप्रभासेव्यायै नमः, ॐ सानन्दानन्दवर्धिन्यै नमः, ॐ सुरसेनायै नमः, ॐ मारेश्यै नमः, ॐ सुराक्षीववरोत्सुकायै नमः, ॐ प्राणेश्वर्यै नमः, ॐ पवित्रायै नमः, ॐ पावन्यै नमः, ॐ लोकपावन्यै नमः, ॐ लोकधात्र्यै नमः (३६०), ॐ महाशुक्लायै नमः, ॐ शिशिराचलकन्यकायै नमः, ॐ तमोघ्नीध्वान्तसंहर्त्र्यै नमः, ॐ यशोदायै नमः, ॐ यशस्विन्यै नमः, ॐ प्रद्योतन्यै नमः, ॐ द्युतिमत्यै नमः, ॐ धीमत्यै नमः, ॐ लोकचर्चितायै नमः, ॐ प्रणवेश्यै नमः (३७०), ॐ परगत्यै नमः, ॐ पारावारसुतासमायै नमः, ॐ डाकिन्यै नमः, ॐ शाकिन्यै नमः, ॐ रुद्धायै नमः, ॐ नीलानागाङ्गनानुत्यै नमः, ॐ कुन्दद्युत्यै नमः, ॐ कुरटायै नमः, ॐ कान्तिदायै नमः, ॐ भ्रान्तिदायै नमः (३८०), ॐ भ्रमायै नमः, अ चर्वितायै नमः, ॐ चर्वितागोष्ठ्यै नमः, ॐ गजाननसमर्चितायै नमः, ॐ खगेश्वर्यै नमः, ॐ खनीलायै नमः, ॐ नादिन्यै नमः, ॐ खगवाहिन्यै नमः, ॐ चन्द्राननायै नमः, ॐ महारुण्डायै नमः (३९०), ॐ महोग्रायै नमः, ॐ मीनकन्यकायै नमः, ॐ मानप्रदायै नमः, ॐ महारूपायै नमः, ॐ महामाहेश्वरीप्रियायै नमः, ॐ मरूद्गणायै नमः, ॐ महद्वक्त्रायै नमः, ॐ महोरगभयानकायै नमः, ॐ महाघोणायै नमः, ॐ करेशार्यै नमः (४००), ॐ मार्जार्यै नमः, ॐ मन्मथोज्ज्वलायै नमः, ॐ कर्त्र्यै नमः, ॐ हन्त्र्यै नमः, ॐ पालयित्र्यै नमः, ॐ चण्डमुण्डनिसूदिन्यै नमः, ॐ निर्मलायै नमः, ॐ भास्वत्यै नमः, ॐ भीमायै नमः, ॐ भद्रिकायै नमः (४१०), ॐ भीमविक्रमायै नमः, ॐ गङ्गायै नमः, ॐ चन्द्रावत्यै नमः, ॐ दिव्यायै नमः, ॐ गोमत्यै नमः, ॐ युमनानद्यै नमः, ॐ विपाशायै नमः, ॐ सरय्वे नमः, ॐ ताप्यै नमः, ॐ वितस्तायै

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नमः (४२०), ॐ कुङ्कुमार्चितायै नमः, ॐ गण्डक्यै नमः, ॐ नर्मदायै नमः, ॐ गौर्यै नमः, ॐ चन्द्रभागायै नमः, ॐ सरस्वत्यै नमः, ॐ ऐरावत्यै नमः, ॐ कावेर्यै नमः, ॐ शताह्वायै नमः, ॐ शतह्रदायै नमः (४३०), ॐ श्वेतवाहनसेव्यायै नमः, ॐ श्वेतास्यायै नमः, ॐ स्मितभाविन्यै नमः, ॐ कौशाम्ब्यै नमः, ॐ कोशदायै नमः, ॐ कोश्यायै नमः, ॐ काश्मीरकनकेलिन्यै नमः, ॐ कोमलायै नमः, ॐ विदेहायै नमः, ॐ पूः पुर्यै नमः, ॐ पुरसूदिन्यै नमः, ॐ पौरुखायै नमः, ॐ पलापाल्यै नमः, ॐ पीवराङ्ग्यै नमः, ॐ गुरुप्रियायै नमः, ॐ पुरारिगृहिण्यै नमः, ॐ पूर्णायै नमः, ॐ पूर्णरूपरजस्वलायै नमः, ॐ सम्पूर्णचन्द्रवदनायै नमः, ॐ बालचन्द्रसमद्युत्यै नमः (४५०), ॐ रेवत्यै नमः, ॐ प्रेयस्यै नमः, ॐ रेवायै नमः, ॐ चित्राचित्राम्बराचमवे नमः, ॐ नवपुष्पसमद्भूतायै नमः, ॐ नवपुष्पैकहारिण्यै नमः, ॐ नवपुष्पससाम्रालायै नमः, ॐ नवपुष्पकुलावनायै नमः, ॐ नवपुष्पोद्भवप्रीतायै नमः, ॐ नवपुष्पसमाश्रयायै नमः (४६०), ॐ नवपुष्पललत्केशायै नमः, ॐ नवपुष्पललत्मुखायै नमः, ॐ नवपुष्पललत्कर्णायै नमः, ॐ नवपुष्पललत्कट्यै नमः, ॐ नवपुष्पललन्नेत्रायै नमः, ॐ नवपुष्पललन्नासायै नमः, ॐ नवपुष्पसमाकारायै नमः, ॐ नवपुष्पललद्भुजायै नमः, ॐ नवपुष्पललत्कण्ठायै नमः, ॐ नवपुष्पार्चितस्तन्यै नमः (४७०), ॐ नवपुष्पललन्मध्यायै नमः, ॐ नवपुष्पकुलालकायै नमः, नवपुष्पललन्नाभ्यै नमः, ॐ नवपुष्पललद्भगायै नमः, ॐ नवपुष्पललत्पादायै नमः, ॐ नवपुष्पकुलाङ्गिन्यै नमः, ॐ नवपुष्पगुणोत्पीडायै नमः, ॐ नवपुष्पोपशोभितायै नमः, ॐ नवपुष्पप्रियाप्रेतायै नमः, ॐ प्रेतमण्डलमध्यगायै (४८०),

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ॐ प्रेत्तासनायै नमः, ॐ प्रेतगत्यै नमः, ॐ प्रेतकुण्डलभूषितायै नमः, ॐ प्रेतबाहुकरायै नमः, ॐ प्रेतशय्याशयनशायिन्यै नमः, ॐ कुलाचारायै नमः, ॐ कुलेशान्यै, ॐ कुलजायै (कुलकायै) नमः, ॐ कुलकौलिन्यै नमः, ॐ श्मशानभैरव्यै नमः (४९०), ॐ कालभैरव्यै नमः, ॐ शिवभैरव्यै नमः, ॐ स्वयम्भूभैरव्यै नमः, ॐ विष्णुभैरव्यै नमः, ॐ सुरभैरव्यै नमः, ॐ कुमारभैरव्यै नमः, ॐ बालभैरव्यै नमः, ॐ रूरुभैरव्यै नमः, ॐ शशाङ्कभैरव्यै नमः, ॐ सूर्यभैरव्यै (५००), ॐ वह्निभैरव्यै नमः, ॐ शोभादिभैरव्यै नमः, ॐ मायाभैरव्यै नमः, ॐ लोकभैरव्यै नमः, ॐ महोग्रभैरव्यै नमः, ॐ साध्वीभैरव्यै नमः, ॐ मृतभैरव्यै नमः, ॐ सम्मोहभैरव्यै नमः, ॐ शब्दभैरव्यै नमः, ॐ रसभैरव्यै नमः (५१०), ॐ समस्तभैरव्यै नमः, ॐ देवीभैरव्यै नमः, ॐ मन्त्रभैरव्यै नमः, ॐ सुन्दराङ्ग्यै नमः, ॐ मनोहन्त्र्यै नमः, ॐ महाश्मशानसुन्दर्यै नमः, ॐ सुरेशसुन्दर्यै नमः, ॐ देवसुन्दर्यै नमः, ॐ लोकसुन्दर्यै नमः, ॐ त्रैलोक्यसुन्दर्यै (५२०), ॐ ब्रह्मसुन्दर्यै नमः, ॐ विष्णुसुन्दर्यै नमः, ॐ गिरीशसुन्दर्यै नमः, ॐ कामसुन्दर्यै नमः, ॐ गुणसुन्दर्यै नमः, ॐ आनन्दसुन्दर्यै नमः, ॐ वक्त्रसुन्दर्यै नमः, ॐ चन्द्रसुन्दर्यै नमः, ॐ आदित्यसुन्दर्यै नमः, ॐ वीरसुन्दर्यै नमः (५३०), ॐ वह्निसुन्दर्यै नमः, ॐ पद्माक्षसुन्दर्यै नमः, ॐ पद्मसुन्दर्यै नमः, ॐ पुष्पसुन्दर्यै नमः, ॐ गुणदासुन्दर्यै नमः, ॐ देवीसुन्दर्यै नमः, ॐ पुरसुन्दर्यै नमः, ॐ महेशसुन्दर्यै नमः, ॐ देवीमहात्रिपुरसुन्दर्यै नमः, ॐ स्वयम्भूसुन्दर्यै नमः (५४०), ॐ देवीस्वयम्भूपुष्पसुन्दर्यै नमः, ॐ शुक्रैकसुन्दर्यै नमः, ॐ लिङ्गसुन्दर्यै नमः, ॐ भगसुन्दर्यै नमः, ॐ विश्वेशसुन्दर्यै नमः, ॐ विद्यासुन्दर्यै नमः, ॐ कालसुन्दर्यै नमः, ॐ शुक्रेश्वर्यै नमः, ॐ महाशुक्रायै नमः, ॐ शुक्रतर्पणतर्पितायै

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नमः (५५०), ॐ शुक्रोद्भवायै नमः, ॐ शुक्ररसायै नमः, ॐ शुक्रपूजनतोषितायै नमः, ॐ शुक्रात्मिकायै नमः, ॐ शुक्रकर्यै नमः, ॐ शुक्रस्नेहायै नमः, ॐ शुक्रिण्यै नमः, ॐ शुक्रसेव्यायै नमः, ॐ सुराशुक्रायै नमः, ॐ शुक्रलिप्तायै नमः (५६०), ॐ मनोन्मनायै नमः, ॐ शुक्रहारायै नमः, ॐ सदाशुक्रायै नमः, ॐ शुक्ररुपायै नमः, ॐ शुक्रजायै नमः, ॐ शुक्रसुवे नमः, ॐ शुक्ररम्याङ्‌ग्यै नमः, ॐ शुक्राशुक्रविवर्धिन्यै नमः, ॐ शुक्रोत्तमायै नमः, ॐ शुक्रपूजायै नमः (५७०), ॐ शुक्रकेश्यै नमः, ॐ शुक्रवल्लभायै नमः, ॐ ज्ञानेश्वर्यै नमः, ॐ भगोत्तुङ्गायै नमः, ॐ भगमालाविहारिण्यै नमः, ॐ भगलिङ्गैकरसिकायै नमः, ॐ लिङ्गिन्यै नमः, ॐ भगमालिन्यै नमः, ॐ वैन्दवेश्यै नमः, ॐ भगाकारायै नमः (५८०), ॐ भगलिङ्गादिशुक्रसुवे नमः, ॐ वात्याल्यै नमः, ॐ विनतायै नमः, ॐ वात्यारूपिण्यै नमः, ॐ मेघमालिन्यै नमः, ॐ गुणाश्रयायै नमः, ॐ गुणवत्यै नमः, ॐ गुणगौरवसुन्दर्यै नमः, ॐ पुष्पतारायै नमः, ॐ महापुष्पायै नमः (५९०), ॐ पुष्ट्यै नमः, ॐ परमलघुजायै नमः, ॐ स्वयम्भूपुष्पसंकाशायै नमः, ॐ स्वयम्भूपुष्पपूजितायै नमः, ॐ स्वयम्भूकुसुमन्यासायै नमः, ॐ स्वयम्भूकुसुमार्चितायै नमः, ॐ स्वयम्भूपुष्पसरस्यै नमः, ॐ स्वयम्भूपुष्पपुष्पिण्यै नमः, ॐ शुक्रप्रियायै नमः, ॐ शुक्ररतायै नमः (६००), ॐ शुक्रमज्जनतत्परायै नमः, ॐ अपानप्राणरुपायै नमः, ॐ व्यानोदानस्वरूपिण्यै नमः, ॐ प्राणदायै नमः, ॐ मदिरामोदायै नमः, ॐ मधुमत्तायै नमः, ॐ मदोद्धतायै नमः, ॐ सर्वाश्रयायै नमः, ॐ सर्वगुणायै नमः, ॐ व्यवस्थासर्वतोमुख्यै नमः (६१०), ॐ नारीपुष्पसमप्राणायै नमः, ॐ नारीपुष्पसमुत्सुकायै नमः,

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ॐ नारीपुष्पलतानार्यै नमः, ॐ नारीपुष्पस्त्रजार्चितायै नमः, ॐ षड्गुणाषड्गुणातीतायै नमः, ॐ षोड़शीशशिनःकलायै नमः, ॐ चतुर्भुजायै नमः, ॐ दशभुजायै नमः, ॐ अष्टादशभुजायै नमः, ॐ द्विभुजायै नमः (६२०), एकषट्कोणायै नमः, ॐ त्रिकोणनिलयाश्रयायै नमः, ॐ स्त्रोतस्वत्यै नमः, ॐ महादेव्यै नमः, ॐ महारौद्र्यै नमः, ॐ दुरान्तकायै नमः, ॐ दीर्घनासायै नमः, ॐ सुनासायै नमः, ॐ दीर्घजिह्वायै नमः, ॐ मौलिन्यै नमः (६३०), सर्वाधारायै नमः, ॐ सर्वमय्यै नमः, ॐ सारस्यै नमः, ॐ सरलाश्रयायै नमः, ॐ सहस्त्रनयनाप्राणायै नमः, ॐ सहस्त्राक्षायै नमः, ॐ समर्चितायै नमः, ॐ सहस्त्रशीर्षायै नमः, ॐ सुभटायै नमः, ॐ सुभाक्षायै नमः (६४०), ॐ दक्षपुत्रिण्यै नमः, ॐ षष्टिकायै नमः, ॐ षष्टिचक्रस्थायै नमः, ॐ षड्वर्गफलदायिन्यै नमः, ॐ आदित्यै नमः, ॐ दितिरात्मने नमः, ॐ श्रीराद्यायै नमः, ॐ अङ्काभचक्रिण्यै नमः, ॐ भरण्यै नमः, ॐ भगबिम्बाक्ष्यै नमः (६५०), ॐ कृत्तिकायै नमः, ॐ इक्ष्वसादितायै नमः, ॐ इनश्रियै नमः, ॐ रोहिण्यै नमः, ॐ चेष्ट्यै नमः, ॐ चेष्टामृगशिरोधरायै नमः, ॐ ईश्वर्यै नमः, ॐ वाग्भव्यै नमः, ॐ चान्द्र्यै नमः, ॐ पौलोमिन्यै नमः (६६०), ॐ मुनिसेवितायै नमः, ॐ उमायै नमः, ॐ पुनर्जायायै नमः, ॐ जारायै नमः, ॐ ऊष्मरुन्धायै नमः, ॐ पुनर्वसवे नमः, ॐ चारुस्तुत्यायै नमः, ॐ तिमिस्थान्त्यै नमः, ॐ जाडिनीलिप्तदेहिन्यै नमः, ॐ लोढ्यायै नमः (६७०), ॐ मूलेश्मतरायै नमः, ॐ श्लिष्टायै नमः, ॐ मघवार्चितपादुक्यै नमः, ॐ मघामोघायै नमः, ॐ इणाक्ष्यै नमः, ॐ ऐश्वर्यपददायिन्यै नमः, ॐ ऐंकार्यै नमः, ॐ चन्द्रमुकुटायै नमः, ॐ पूर्वापाल्गुनिकीश्वर्यै नमः, ॐ उत्तराफल्गुहस्तायै नमः (६८०), ॐ हस्तिसेव्यासमेक्षणायै

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नमः, ॐ ओजस्विन्यै नमः, ॐ उत्साहायै नमः, ॐ चित्रिण्यै नमः, ॐ चित्रभूषणायै नमः, ॐ अम्भोजनयनायै नमः, ॐ स्वात्यै नमः, ॐ विशाखायै नमः, ॐ जननीशिखायै नमः, ॐ अकारनिलयघायै नमः (६९०), ॐ नरसेव्यायै नमः, ॐ ज्येष्ठदायै नमः, ॐ मूलापूर्वादिषाढेश्यै नमः, ॐ उत्तराषाढ्यावन्यै नमः, ॐ श्रवणायै नमः, ॐ धर्मिण्यै नमः, ॐ धर्मायै नमः, ॐ धनिष्ठायै नमः, शतभिषजे नमः, ॐ पूर्वाभाद्रापदस्थानायै नमः (७००), ॐ आतुरायै नमः, ॐ भद्रपादिन्यै नमः, ॐ रेवतीरमणास्तुत्यायै नमः, ॐ नक्षत्रेशसमर्चितायै नमः, ॐ कन्दर्पदर्पिण्यै नमः, ॐ दुर्गायै नमः, ॐ कुरुकुल्लाकपोलिन्यै नमः, ॐ केतकीकुसुमस्निग्धायै नमः, ॐ केतकीकृतभूषणायै नमः, ॐ कालिकायै नमः (७१०), ॐ कालरात्र्यै नमः, ॐ कुटुम्बिजनतर्पितायै नमः, ॐ कञ्जपत्राक्षिण्यै नमः, ॐ कल्यारोपिण्यै नमः, ॐ कालतोषितायै नमः, ॐ कर्पूरपूर्णवदनायै नमः, ॐ कचभारनताननायै नमः, ॐ कलानाथकलामौल्यै नमः, ॐ कलायै नमः, ॐ कलिमलापहायै नमः (७२०), ॐ कादम्बिन्यै नमः, ॐ करिगत्यै नमः, ॐ करिचक्रसमर्चितायै नमः, ॐ कञ्जेश्वर्यै नमः, ॐ कृपारूपायै नमः, ॐ करुणामृतवर्षिण्यै नमः, ॐ खर्वायै नमः, ॐ खद्योतरूपायै नमः, ॐ खेटेश्यै नमः, ॐ खड्गधारिण्यै नमः (७३०), ॐ खद्योतचञ्चाकेशयै नमः, ॐ खेचरीखेचरार्चितायै नमः, ॐ गदाधरीमायायै नमः, ॐ गुर्व्यै नमः, ॐ गुरुपुत्र्यै नमः, ॐ गुरुप्रियायै नमः, ॐ गीतावाद्यप्रियायै नमः, ॐ गाथायै नमः, ॐ गजवक्त्रप्रसवे नमः, ॐ गत्यै नमः (७४०), ॐ गरिष्ठायै नमः, ॐ गणपूजायै नमः, ॐ गूढगुल्फायै नमः, ॐ गजेश्वर्यै नमः,

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ॐ गणमान्यायै नमः, ॐ गणेशान्यै नमः, ॐ गाणपत्यफलप्रदायै नमः, ॐ घर्मांशुनयनायै नमः, ॐ धर्मायै नमः, ॐ घोराघुर्घरनादिन्यै नमः (७५०), ॐ घटस्तन्यै नमः, ॐ घटाकारायै नमः, ॐ घुसृणकुह्लितस्तन्यै नमः, ॐ घोरारवायै नमः, ॐ घोरमुख्यै नमः, ॐ घोरदैत्यनिबर्हिण्यै नमः, ॐ घनछायायै नमः, ॐ घनद्युत्यै नमः, ॐ घनवाहनपूजितायै नमः, ॐ टवकाटेशरूपायै नमः (७६०), ॐ चतुराचतुरस्तन्यै नमः, ॐ चतुराननपूज्यायै नमः, ॐ चतुर्भुजसमर्चितायै नमः, चर्माम्बरायै नमः, ॐ चरगत्यै नमः, ॐ चतुर्वेदमयीचलायै नमः, चतुःसमुद्रशयनायै नमः, ॐ चतुर्दशसुरार्चितायै नमः, ॐ चकोरनयनायै नमः, ॐ चम्पायै नमः (७७०), ॐ चम्पकाकुलकुन्तलायै नमः, ॐ च्युताचीराम्बरायै नमः, ॐ चारुमूर्त्यै नमः, चम्पकमालिन्यै नमः, ॐ छायायै नमः, ॐ छद्मकर्यै नमः, ॐ छिल्यै नमः, ॐ छोटिकायै नमः, ॐ छिन्नमस्तकायै नमः, ॐ छिन्नशीर्षायै नमः (७८०), ॐ छिन्ननासायै नमः, ॐ छिन्नवस्त्रावरूथिव्यै नमः, ॐ छद्मिपत्रायै नमः, ॐ छिन्नछल्कायै नमः, ॐ छात्रमन्त्रानुग्राहिण्यै नमः, ॐ छद्मिन्यै नमः, ॐ छद्मनिरतायै नमः, ॐ छद्मसद्मनिवासिन्यै नमः, ॐ छायासुतहरायै नमः, ॐ हव्यै नमः (७९०), ॐ छलरूपसमुज्ज्वलायै नमः, ॐ जयायै नमः, ॐ विजयायै नमः, ॐ जेयायै नमः, ॐ जयमण्डलमण्डितायै नमः, ॐ जयनाथप्रियायै नमः, ॐ जप्यायै नमः, ॐ जयदायै नमः, ॐ जयवर्धिन्यै नमः, ॐ ज्वालामुख्यै नमः (८००), ॐ महाज्वालायै नमः, ॐ जगत्राणपरायणायै नमः, ॐ जगद्धात्र्यै नमः, ॐ जगद्धर्त्र्यै नमः, ॐ जगतामुपकारिण्यै नमः, ॐ जालन्धर्यै नमः, ॐ जयन्त्यै नमः, ॐ जम्भरातिवरप्रदायै नमः, ॐ झिल्लीझङ्कारमुखायै नमः,

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ॐ झरीझाङ्कारितायै नमः (८१०), ॐ ञनरूपायै नमः, ॐ महाञम्यै नमः, ॐ ञहस्तायै नमः, ॐ ञविलोचनायै नमः, ॐ टङ्कारकारिण्यै नमः, ॐ टीकायै नमः, ॐ टिकाटङ्कायुधप्रियायै नमः, ॐ ठुकुराङ्गायै नमः, ॐ ठलाश्रयायै नमः, ॐ ठकारत्रयभूषणायै (८२०), ॐ डामर्यै नमः, ॐ डमरुप्रान्तायै नमः, ॐ डमरुप्रहितोन्मुख्यै नमः, ॐ ढिल्यै नमः, ॐ ढकारवायै नमः, ॐ चाटायै नमः, ॐ ढभूषाभूषिताननायै नमः, ॐ णान्तायै नमः, णवर्णसंयुक्तायै नमः, ॐ णेयाणेयविनाशिन्यै (८३०), ॐ तुलात्र्यक्ष्ये नमः, ॐ त्रिनयनायै नमः, ॐ त्रिनेत्रवरदायिन्यै नमः, ॐ तारातारवयातुल्यायै नमः, ॐ तारवर्णसमन्वितायै नमः, ॐ उग्रतारायै नमः, ॐ महातारायै नमः, ॐ तोतुलातुलविक्रमायै नमः, ॐ त्रिपुरात्रिपुरेशान्यै नमः, ॐ त्रिपुरान्तकरोहिण्यै (८४०), ॐ तन्त्रैकनिलयायै नमः, ॐ त्र्यस्त्रायै नमः, ॐ तुषारांशुकलाधरायै नमः, ॐ तपः प्रभावदायै नमः, ॐ तृप्तायै नमः, ॐ तपसातापहारिण्यै नमः, ॐ तुषारकरपूर्णास्यायै नमः, ॐ तुहिनाद्रिसुतातुषायै नमः, ॐ तालायुधायै नमः, ॐ तार्क्ष्यवेगायै नमः (८५०), ॐ त्रिकूटायै नमः, ॐ त्रिपुरेश्वर्यै नमः, ॐ थकारकण्ठनिलयायै नमः, ॐ थाल्यै नमः, ॐ थल्यै नमः, ॐ थवर्णजायै नमः, ॐ दयात्मिकायै नमः, ॐ दीनरवायै नमः, ॐ दुःखदारिद्रनाशिन्यै नमः, ॐ देवेश्यै नमः (८६०), ॐ देवजनन्यै नमः, दशविद्यादयाश्रयायै नमः, ॐ द्युनन्यै नमः, ॐ दैत्यसंहर्त्र्यै नमः, ॐ दौर्भाग्यपदनाशिन्यै नमः, ॐ दक्षिणकालिकायै नमः, ॐ दक्षायै नमः, ॐ दक्षयज्ञविनाशिन्यै नमः, ॐ दान्द्रवादानवेद्राण्यै नमः, ॐ दान्तायै नमः (८७०), ॐ दम्भविवर्जितायै नमः, ॐ दधीचिवरदायै नमः, ॐ दुष्टदैत्यदर्पापहारिण्यै नमः, ॐ दीर्घनेत्रायै नमः, ॐ दीर्घकचायै

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ॐ धीध्वन्यै नमः, ॐ धवलाकारायै नमः, ॐ धवलाम्भोजधारिण्यै नमः, ॐ धीरसुधारिण्यै नमः, ॐ धात्र्यै नमः, ॐ पूःपुन्यै नमः, ॐ पुनीस्तुषायै नमः (८९०), ॐ नवीनायै नमः, ॐ नूतनायै नमः, ॐ नव्यायै नमः, ॐ नलिनायतलोचनायै नमः, ॐ नरनारायणास्तुत्यायै नमः, ॐ नागहारविभूषणायै नमः, ॐ नवेन्दुसन्निभायै नमः, ॐ नाम्नायै नमः, ॐ नागकेसरमालिन्यै नमः, ॐ नृवन्द्यायै नमः (९००), ॐ नगरेशान्यै नमः, ॐ नायिकानायकेश्वर्यै नमः, ॐ निरक्षरायै नमः, ॐ निरालम्बायै नमः, ॐ निर्लोभायै नमः, ॐ निरयोनिजायै नमः, ॐ नन्दजायै नमः, ॐ नगदर्पाढ्यायै नमः, ॐ निकन्दायै नमः, ॐ नरमुण्डिन्यै नमः, ॐ निन्दायै नमः (९१०), ॐ नन्दफलायै नमः, ॐ नष्टानन्दकर्मपरायणायै नमः, ॐ नरनारीगुणप्रीतायै नमः, ॐ नरमालाविभूषणायै नमः, ॐ पुष्पायुधायै नमः, ॐ पुष्पमालायै नमः, ॐ पुष्पबाणायै नमः, ॐ प्रियम्वदायै नमः, ॐ पुष्पवाणप्रियंकर्यै नमः, ॐ पुष्पधामविभूषितायै नमः (९२०), ॐ पुण्यदायै नमः, ॐ पूर्णिमायै नमः, ॐ पूतायै नमः, ॐ पुण्यकोटिफलप्रदायै नमः, ॐ पुराणागममन्त्राढ्यायै नमः, ॐ पुराणपुरुषाकृत्यै नमः, ॐ पुराणगोचरायै नमः, ॐ पूर्वायै नमः, ॐ परब्रह्मस्वरूपिण्यै नमः, ॐ परमपररहस्याङ्गायै नमः (९३०), ॐ प्रह्लादपरमेश्वर्यै नमः, ॐ फाल्गुन्यै नमः, ॐ फाल्गुनप्रीतायै नमः, फणिराजसमर्चितायै नमः, ॐ फणप्रदायै नमः, ॐ फणेश्यै नमः, ॐ फणाकारायै नमः, ॐ फणोत्तमायै नमः, ॐ फणिहारायै नमः, ॐ फणिगत्यै नमः (९४०), ॐ फणिकाञ्च्यै नमः, ॐ फलाशनायै नमः, बलदायै नमः, ॐ बाल्यरूपायै नमः, ॐ बालराक्षरमन्त्रितायै नमः, ॐ ब्रह्मज्ञानमय्यै नमः, ॐ ब्रह्मवाञ्छायै नमः, ॐ ब्रह्मपदप्रदायै नमः, ॐ ब्रह्माण्यै नमः, ॐ बृहत्यै नमः (९५०), ॐ व्रीडायै नमः, ॐ ब्रह्मावर्तप्रवर्तिन्यै नमः, ॐ ब्रह्मरूपायै नमः, ॐ पराव्रज्यायै नमः, ॐ ब्रह्ममुण्डैकमालिन्यै नमः, ॐ बिन्दुभूषायै नमः, ॐ बिन्दुमात्रे नमः, ॐ बिम्बोष्ठ्यै नमः, ॐ बगुलामुख्यै नमः,

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ॐ ब्रह्मास्त्रविद्यायै नमः (९६०), ॐ ब्रह्माण्यै नमः, ॐ ब्रह्माच्युतनमस्कृतायै नमः, ॐ भद्रकाल्यै नमः, ॐ सदाभद्रायै नमः, ॐ भीमेश्यै नमः, ॐ भुवनेश्वर्यै नमः, ॐ भैरवाकारकल्लोलायै नमः, ॐ भैरवीभैरवार्चितायै नमः, ॐ मानव्यै नमः, ॐ भासुदाम्भोजायै नमः (९७०), ॐ भासुदास्यभयार्तिहायै नमः, ॐ भीडायै नमः, ॐ भागीरथ्यै नमः, ॐ भद्रायै नमः, ॐ सुभद्रायै नमः, ॐ भद्रवर्धिन्यै नमः, ॐ महामायायै नमः, ॐ महाशान्तायै नमः, ॐ मातङ्ग्यै नमः, ॐ मीनतर्पितायै नमः (९८०), ॐ मोदकाहारसंतुष्टायै नमः, ॐ मालिन्यै नमः, ॐ मानवर्धिन्यै नमः, ॐ मनोज्ञायै नमः, ॐ शष्कुलीकर्णायै नमः, ॐ मायिन्यै नमः, ॐ मधुराक्षरायै नमः, ॐ मायाबीजवत्यै नमः, ॐ महामार्यै नमः, ॐ भयनिसूदिन्यै (९९०), ॐ माधव्यै नमः, ॐ मन्दगायै नमः, ॐ माध्व्यै नमः, ॐ मदिरारूणलोचनायै नमः, ॐ महोत्साहायै नमः, ॐ गणोपेतायै नमः, ॐ माननीयामहर्षिण्यै नमः, ॐ मत्तमातङ्गायै नमः, ॐ गोमत्तायै नमः, ॐ मन्मथारिवरप्रदायै नमः (१०००), ॐ मयूरकेतुजनन्यै नमः, ॐ मन्त्रराजविभूषितायै नमः, ॐ यक्षिण्यै नमः, ॐ योगिन्यै नमः, ॐ योग्यायै नमः, ॐ याज्ञिकीयोगवत्सलायै नमः, ॐ यशोवत्यै नमः, ॐ यशोधात्र्यै नमः, ॐ यक्षभूतदयापरायै नमः (१०१०), ॐ यमस्वस्त्रे नमः, ॐ यमज्यै नमः, ॐ यजमानवरप्रदायै नमः, ॐ रात्र्यै नमः, ॐ रात्रिचरज्यै नमः, ॐ राक्षसीरसिकरसायै नमः, ॐ रजोवत्यै नमः, ॐ रतिशान्त्यै नमः, ॐ राजमातङ्गिनीपरायै नमः, ॐ राजराजेश्वर्यै नमः, ॐ राज्यै नमः (१०२०), ॐ रसास्वादविचक्षणायै नमः, ॐ ललनानूतनाकारायै नमः, ॐ लक्ष्मीनाथसमर्चितायै नमः, ॐ लक्ष्म्यै नमः, ॐ सिद्धलक्ष्म्यै नमः, ॐ महालक्ष्मीललदसायै नमः, ॐ लवङ्गकुसुमप्रीतायै नमः, ॐ लवङ्गफलतोषितायै नमः, ॐ लाक्षारुणायै नमः, ॐ ललत्यायै नमः (१०३०), ॐ लाङ्गुलिवरदायिन्यै नमः, ॐ वातात्जप्रियायै नमः, ॐ वीर्यायै नमः, ॐ वरदावानरीश्वर्यै नमः, ॐ विज्ञानकारिण्यै नमः, ॐ वेण्यायै

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नमः, ॐ वरदायै नमः, ॐ वरदेश्वर्यै नमः, ॐ विद्यावत्यै नमः, ॐ वैद्यमात्रे नमः (१०४०), ॐ विद्याहारविभूषणायै नमः, ॐ विष्णुवक्षःस्थलस्थायै नमः, ॐ वामदेवाङ्गवासिन्यै नमः, ॐ वामाचारप्रियायै नमः, ॐ वल्ल्यै नमः, ॐ विवस्वत्सोमदायिन्यै नमः, ॐ शारदायै नमः, ॐ शरदम्भोजधारिण्यै नमः, ॐ शूलधारिण्यै नमः, ॐ शशाङ्कमुकुटायै नमः (१०५०), ॐ शष्पायै नमः, ॐ शेषशायिनमस्कृतायै नमः, ॐ श्यामाश्यामाम्बरायै नमः, ॐ श्याममुख्यै नमः, ॐ श्रीपतिसेवितायै नमः, ॐ षोडश्यै नमः, ॐ षड्रसायै नमः, ॐ षड्जायै नमः, ॐ षडाननप्रियङ्कर्यै नमः, ॐ षडंघ्रिकूजितायै नमः (१०६०), ॐ षष्ट्यै नमः, ॐ षोडशाम्बरभूषितायै नमः, ॐ षोडशाराब्जनिलयायै नमः, ॐ षोडश्यै नमः, ॐ षोडशाक्षर्यै नमः, ॐ सौं बीजमण्डितायै नमः, ॐ सर्वस्यै नमः, ॐ सर्वगासर्वरूपिण्यै नमः, ॐ समस्तनरकत्रातायै नमः, ॐ समस्तदुरितापहायै नमः (१०७०), ॐ सम्पत्कर्यै नमः, महासम्पदे नमः, ॐ सर्वदायै नमः, ॐ सर्वतोमुख्यै नमः, ॐ सूक्ष्माकर्यै नमः, ॐ सतीसीतायै नमः, ॐ समस्तभुवनाश्रयायै नमः, ॐ सर्वसंस्कारसम्पत्यै नमः, ॐ सर्वसंस्कारवासनायै नमः, ॐ हरिप्रियायै नमः (१०८०), ॐ हरिस्तुत्यायै नमः, ॐ हरिवाहायै नमः, ॐ हरीश्वर्यै नमः, ॐ हालाप्रियायै नमः, ॐ हलिमुख्यै नमः, ॐ हाटकेश्यै नमः, ॐ हृद्देश्वर्यै नमः, ॐ ह्रीं बीजवर्णमुकुटायै नमः, ॐ ह्रीं हरप्रियकारिण्यै नमः, ॐ क्षामायै नमः (१०९०), ॐ क्षान्तायै नमः, ॐ क्षोण्यै नमः, ॐ क्षत्रियीमन्त्ररूपिण्यै नमः, ॐ पञ्चात्मिकायै नमः, ॐ पञ्चवर्णायै नमः, ॐ पञ्चतिग्मायै नमः, ॐ सुभेदिन्यै नमः, ॐ मुक्तिदायै नमः, ॐ मुनिवनेश्यै नमः, ॐ शाण्डिल्यवरदायिन्यै नमः (११००)

ॐ नमः इति

श्रीदेव्यर्पणमस्तु

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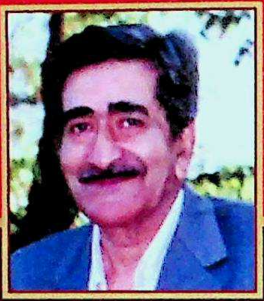

About the Author

Pandit Brij Nath Tikoo was born on 20th September 1931 in Srinagar. He worked in Darmarth Trust before joining school education department in 1959 as a teacher and retired as a school lecturer in 1986.

Sri Brij Nath Ji was influenced by his grandfather Pt. Raghav Joo Tikoo right from his childhood and he considered him as his Guru. Pt. Raghav Joo was held in high esteem by the people of the area because of his saintly way of life. Sri Brij Nath Ji was also influenced by the works of his ancestor Pt. Thakur Tikoo grandfather of Pt. Raghav Joo Tikoo; who had translated Bhagwata and Mahabharata in Persian. While working in Darmarth Trust, Sh. Brij Nath Tikoo came in contact with various saints who from time to time guided him in his spiritual pursuits. He used most of his spare time in the study of scriptures while working in school education department. During his posting in Bandipora, Kashmir he took initiatives in the development of the Sharada Shrine in Kalusa Bandipora and helped in the publication of Shri Sharada Sahasranama, procuring a Dhayana picture of Shri Sharada based on Dhyana Mantra and also arranging the Murti of Shri Sharada from Jaipur, Rajasthan. Even after his transfer from Bandipore, he continued to be associated with the Sharadapeeth of Kalusa, Bandipore. Pt. Brijnath Ji was held in high esteem both by the young and old people at his various work places. People used to approach him in their hard times and he endevoured to help them in coming out from their sufferings with the aid of Jyotish Vidya.

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